

АНГЛІЙСЬКА МОВА

Юлія Данчевська
Андріана Литвин



для студентів I-III курсів
за напрямом підготовки
«Хореографія»

ЛЬВІВСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ ФІЗИЧНОЇ КУЛЬТУРИ

Кафедра української та іноземних мов

Юлія Данчевська, Андріана Литвин

АНГЛІЙСЬКА МОВА

НАВЧАЛЬНИЙ ПОСІБНИК

*для студентів I-III курсів
за напрямом підготовки
«Хореографія»*

Львів
«Норма»
2013

УДК 811.111 (075.8)

ББК 81.2 я 73 англ.

Д 17

*Ухвалено до друку Вченою радою факультету ПК ПП
та ЗО Львівського державного університету фізичної культури
(протокол № 8 від 11 червня 2013р.)*

Рецензенти:

С. Н. Денисенко – доктор філологічних наук, професор кафедри іноземних мов для природничих факультетів Львівського національного університету ім. І.Франка
О. В. Романчук – кандидат філологічних наук, доцент, завкафедри української та іноземних мов Львівського державного університету фізичної культури;

Д 17 Англійська мова: навч. посіб. для студ. I-III курсів за напрямом підготовки «хореографія» / Ю. Данчевська, А. Литвин. – Л.: Норма, 2013. – 112 с.

У навчальному посібнику представлено основні розмовні теми для студентів першого, другого та третього року навчання. Теоретичний та практичний матеріал закріплюється розширеною системою вправ. Матеріали навчального посібника спрямовані на формування навичок усного та письмового мовлення. Навчальний посібник призначений для студентів I-III курсів за напрямом підготовки «хореографія», які навчаються за кредитно-модульною системою.

УДК 811.111 (075.8)

ББК 81.2 я 73 англ.

ISBN 978-966-7775-25-4

© Данчевська Ю.О., 2013

© Данчевська Ю., Литвин А., 2013

CONTENTS

Unit 1. DANCE AND CHOREOGRAPHY IN OUR LIFE	4
Unit 2. DANCE IN UKRAINE AND IN THE UK	11
Unit 3. BEING A DANCER AND A CHOREOGRAPHER	20
Unit 4. HISTORY OF BALLET	28
Unit 5. NATURE OF DANCE	37
Unit 6. CLASSIFICATION OF DANCE STYLES	45
Unit 7. ORIGIN OF CHOREOGRAPHY	52
Unit 8. THE VARIETIES OF UKRAINIAN FOLK DANCE	60
Unit 9. WHEELCHAIR DANCE SPORT	68
Unit 10. DANCE WORKOUT AS AN EXERCISE FORM.....	78
Unit 11. TRAUMATISM IN DANCE.....	87
Unit 12. CREATING A DANCE SHOW	98
Glossary	109
Reference list	111

UNIT 1

DANCE AND CHOREOGRAPHY IN OUR LIFE

Text A

Pre-text exercises

1 Read and learn the following words.

evident, <i>adj</i>	- очевидний
humanity, <i>n</i>	- людство
stay in shape	- залишатись у формі
appropriate, <i>adj</i>	- відповідний
express one's emotions	- виражати емоції
boost in, <i>n</i>	- поштовху
be regarded as	- вважатись
benefit, <i>n</i>	- перевага, вигода
have smth in common	- мати щось спільне
involve, <i>v</i>	- залучатись
flexibility, <i>n</i>	- гнучкість
take into consideration	- брати до уваги
injury, <i>n</i>	- травма
occur, <i>v</i>	- траплятись, ставатись
notion, <i>n</i>	- поняття
mean, <i>v</i>	- означати, мати на увазі
origin from, <i>v</i>	- походити від
be acknowledged	- бути визнаним
stay fit and healthy	- залишатись здоровим та у хорошій фізичній формі
prefer doing smth	- надавати чомусь перевагу
try out	- пробувати
harmful, <i>adj</i>	- шкідливий
age, <i>n</i>	- вік
opportunity, <i>n</i>	- можливість, нагода

2 Translate without using a dictionary:

Body, choreographer, stage, emotion, industry, career, style, art form, movement, personal, nonverbal communication, TV show, aerobics, positive, physics, dance composition, result (n), essence, rhythmic, create, Greek.

3. Read and translate the text.

Dance and Choreography in Our Life

Though it is evident that dance and choreography have existed at early stage of humanity, only in the last century they have become a part of great industry that includes various career opportunities, dance studies, TV shows, numerous dance schools and competitions. Dancing is probably the best way for people of all ages to stay in shape, because they may choose the style that is appropriate for their personal needs.

Dance is an art form that means movement of the body, usually rhythmic and to music. It has always been a form of expressing one's emotions and nowadays it has got a great boost in development and popularization. Dance may also be regarded as a form of nonverbal communication between humans. Besides being fun, dancing has many positive health benefits.

Still one should remember that every dance, no matter what style, has something in common. It not only involves flexibility and body movement, but also physics. If the proper physics is not taken into consideration, injuries may occur. And here we have come to the notion of choreography that is the art of creating dances. The word "choreography" literally means "dance-writing" and originates from Greek. In dance, choreography is also known as dance composition. Thus we may say that dance is a result of choreography. As a result a person who creates a dance is known as a choreographer.

It is generally acknowledged nowadays that movement is the essence of staying fit and healthy. Therefore it is important to participate in any physical activity to keep fit. Some people prefer visiting sport clubs or gyms and try out different kinds of physical exercises such as aerobics, callanetics, pilates, etc. Still it can be somehow harmful for some categories of people because of the age and state of personal fitness. Therefore more people find it beneficial to go in for dancing. And once being involved in this one cannot help loving it*.

(Originated from - <http://en.wikipedia.org/wiki/Dance>)

** one cannot help loving it – не може не любити*

Post-text exercises

1. Answer the following questions.

1. What does the word "choreography" literally mean?
2. Why can dance be harmful?
3. Does dance have health benefits? What are they?
4. Why can injuries occur?
5. What is the definition of "dance"?

2 Give Ukrainian equivalents to the following phrases.

- | | |
|------------------------------|----------------------------|
| 1) dance studies | 6) to stay fit and healthy |
| 2) personal needs | 7) body movement |
| 3) great industry | 8) the best way |
| 4) state of personal fitness | 9) as a result |
| 5) to go in for dancing | 10) to participate in |

3 Match the words with the definitions.

- | | |
|------------------|--|
| 1) to exist | a) change, growth, or improvement over a period of time; |
| 2) need | b) a change in the position of your body, or a particular way of moving your body; |
| 3) development | c) at the present time, not in the past; |
| 4) to remember | d) a group of things that have similar qualities; |
| 5) body movement | e) a final thing that is produced by something else; |
| 6) result | f) the number of years that someone has lived; |
| 7) nowadays | g) to have in your mind the memories of smth happened in the past; |
| 8) gym | h) a large hall or room with special equipment for doing physical exercises; |
| 9) age | i) smth that is necessary to have or be done; |
| 10) category | j) to be or occur at a certain period of time. |

4 Combine the following phrases. Make your own sentences with them.

- | | |
|---------------|--------------------|
| 1) last | a) industry |
| 2) great | b) benefits |
| 3) career | c) activity |
| 4) dance | d) in for dancing |
| 5) to express | e) involved in |
| 6) health | f) fit and healthy |
| 7) to stay | g) century |
| 8) physical | h) emotions |
| 9) to go | i) opportunities |
| 10) to be | j) competition |

5 Match the opposites.

- | | |
|----------------|---------------|
| 1) harmful | a) verbal |
| 2) healthy | b) beneficial |
| 3) to remember | c) the worst |
| 4) the best | d) unhealthy |
| 5) early | e) to forget |
| 6) nonverbal | f) late |

6 Find synonyms from the text.

- 1) feelings
- 2) show
- 3) take part in
- 4) type
- 5) big

7 Translate the following phrases into English.

- 1) залишатись здоровим та у хорошій фізичній формі;
- 2) кар'єрні можливості;
- 3) мистецтво створення танцю;
- 4) відповідний особистим потребам;
- 5) вважати корисним;
- 6) поняття хореографії;
- 7) висловлювати свої емоції;
- 8) численні танцювальні школи;
- 9) ставати частиною чогось;
- 10) переваги для здоров'я.

8 Fill in the prepositions from the box.

<i>for</i> (2)	<i>of</i> (7)	<i>to</i>	<i>out</i>
<i>in</i> (3)	<i>into</i>	<i>from</i>	<i>at</i>

1. Dance and choreography have existed early stage humanity.
2. Dance is the movement the body, usually rhythmic and music.
3. It is important to participate any physical activity to keep fit.
4. People try different kinds physical exercises.
5. It can be harmful some categories people if physics is not taken consideration.
6. Dancing is the best way people all ages to stay shape.
7. Every dance, no matter what style, has something common.
8. The word "choreography" originates Greek.
9. Dance is a result choreography.
10. Dance has become the part great industry that includes dance studies, competitions and TV shows.

9 Complete the sentences with the appropriate words or phrases.

- a) *no matter*; d) *flexibility and body movement*; g) *appropriate for*; j) *because of*
- b) *cannot help loving*; e) *nonverbal communication*; h) *literally*; k) *personal fitness*
- c) *acknowledged*; f) *boost in*; i) *prefer*; l) *sport clubs*

1. It can be somehow harmful for some categories of people the age and state of
2. Nowadays it has got a great development and popularization.
3. It is generally nowadays that movement is the essence of staying fit and healthy.
4. One should remember that every dance, what style, has something in common.
5. Once being involved in dancing one it.
6. Dance does not only involve, but also physics.
7. People may choose the style that is their personal needs.
8. Dance may also be regarded as a form of between humans.
9. Some people visiting or gyms.
10. The word choreography means "dance-writing" and origins from Greek.

10 Make up derivatives from the following verbs.

Move, develop, prefer, consider, create, participate, know, perform, compete.

11 Match the two parts of the sentences.

- | | |
|--|--|
| 1. The notion of choreography is ... | a) ... movement is the essence of staying fit and healthy. |
| 2. Once being involved in this... | b) ... the age and state of personal fitness. |
| 3. It can be harmful for some categories of people because of... | d) ... "dance-writing" and origins from Greek. |
| 4. The word choreography literally means... | c) ... one cannot help loving it. |
| 5. It is generally acknowledged nowadays that... | e) ... the art of creating dances. |

12 Translate into English.

1. Хореографія – це мистецтво створення танцю.
2. Танець – це не лише рух тіла, але і спосіб висловлення емоцій.
3. Існує велика кількість танцювальних шкіл.
4. Танець допомагає залишатись здоровим та у хорошій фізичній формі.
5. Слово «хореографія» походить з грецької.

13 Write a short composition about the pros and cons of dancing. Use the following expressions.

In my opinion...

I agree that...

I disagree that...

As far as I know...

Unfortunately...

On one hand...

On the other hand...

I think...

To my mind...

It is common knowledge that...

1 Read and translate the text.

fulfill, v	craft, n	essential, adj
challenging, adj	audience, n	attempt, n
possibility, n	effort, n	include, v

Challenges in Choreography

Many people have creative ideas for dance pieces but few are ever fully fulfilled. This is usually due to the challenging task of transforming an idea from a thought to a movement composition. The problem is to find new ways of expressing ideas through movement using and developing composition and communication skills in order for an audience and the dancer to interpret. Few choreographers have every movement thought out before going into the studio and only have a basis of an idea to start creating. How does an idea become a dance?

Choreography can't be learnt neither by reading books or articles nor by watching other companies present their work, although it may help. Instead choreography is identified as a very personal experience best learnt through doing. A choreographer should experiment and play with small bits of movement material, playing with the placement in space, time and the effort used to perform such movements. It should be crafted into phrases and played with, using bodies (either dancers or the choreographer's) establishing a range of possibilities for performance.

Lynne Anne Bloom states in her book *The Intimate Act of Choreography* "The craft of choreography, like a symphony, includes a wide range of parts". It can be impossible to separate the different parts that make up a dance while choreographing, performing and watching it. However, it is essential to attempt to separate the main components such as space, time and effort while analyzing dance.

Originated from - <http://suite101.com/article/the-essential-starting-points-to-dance-choreography-a316385>

2 Are the following statements true (T) or false (F)? Correct any false statements

- It is possible to separate the different parts that make up a dance while choreographing.
- Jacques D'Ambroise wrote a book "The Intimate Act of Choreography".
- According to Lynne Anne Bloom choreography is like ballet.
- Choreography can be learnt either by reading books or articles or by watching other companies present their work.
- All choreographers have every movement thought out before going into the studio.
- Choreography is best learnt through doing.
- There is no problem in finding new ways of expressing ideas through movement using and developing composition.
- A choreographer should experiment and play with small bits of movement material.

3 Pick up 5 keywords from the text and write down their English definitions.

4 Write an abstract of the text. Use the following words and expressions.

The text/article deals with/is dedicated to...;

The main idea of the text/article is to...;

Firstly/Secondly/Thirdly...;

To sum up/It can be concluded that... .

Text C

1 Read the text and translate it in written form.

Basic Steps



When learning how to dance, one must master a lot of basic steps. The basic steps can then be put together to form many different styles of dancing. Knowing them will make it easier to learn how to dance.

Lead foot: For men it's the left foot, for women, the right. This is a step forward. Generally, partners' lead feet are opposite.

Supporting foot: Generally this is the lead foot, which supports the body's weight. When learning how to dance, the body's weight should stay balanced over the supporting foot, otherwise you will push your partner off balance.

Inside foot: This foot position is nearest your partner when you are not facing your partner or facing away from your partner.

Outside foot: This foot is farther away from your partner when you are not facing your partner or facing away from your partner.

Transition: This is an extra step or one less step taken by a partner. Transitions are used when switching from same footwork to opposite footwork.

Forward step: Stepping in the same direction you are facing and shifting the weight to that foot.

Backward step: Stepping in the direction opposite the one you are facing and shifting your weight to the back foot.

Progressive: Moving forward or backward in a slot or along a line of dance. A spot dance is danced in one place on the floor.

Corté: A move where the man steps back and to the side. As he does this, he lowers into the knee that is in the step back and then sways to the right. The free leg is extended during the move.

Apart: When learning how to dance, the apart is a move where you step away from your partner and shift the weight to the foot used to step away.

Together: A step toward your partner while shifting your weight to the foot moving toward your partner.

(Originated from Cheryl Bowman Learn How to Dance - <http://www.life123.com/sports/dance/basic-dance/how-to-dance.shtml>)

Activities

1 Make up 10 questions to the topic.

2 Make up a presentation of your favourite dance style.

UNIT 2

DANCE IN UKRAINE AND IN THE UK

Text A

Pre-text exercises

1 Read and learn the following words.

assume, <i>v</i>	припускати
serve, <i>v</i>	слугувати
remnant, <i>n</i>	залишок
pre-harvest, <i>n</i>	перед урожайний
uprising, <i>n</i>	повстання
distinguish, <i>v</i>	розрізняти
prevalence, <i>n</i>	широке застосування
increase, <i>v</i>	зростати
early, <i>adj</i>	ранній
develop, <i>v</i>	розвиватись
surround, <i>v</i>	оточувати
appear, <i>v</i>	з'являться, виникати
foreign origin	іноземне походження
popularity, <i>n</i>	популярність
incorporate, <i>v</i>	містити, включати
complicated, <i>adj</i>	ускладнений
landmark, <i>n</i>	поворотний
base upon (on), <i>v</i>	базований на
research, <i>n</i>	дослідження
represent, <i>v</i>	представляти
survive, <i>v</i>	виживати
recognize, <i>v</i>	визнавати
experience, <i>n</i>	досвід
established, <i>adj</i>	авторитетний, визнаний
found, <i>v</i>	засновувати

2 Translate without using the dictionary.

Represent, folk, characteristic, millennium, Christianity, ritual function, festival, ensemble, accompaniment, improvisation, social dance, Carpathian, type, pantomime, mimic, transform, terminology, classical choreographer.

3 Read and translate the text.

Ukrainian Dance

Specialists often describe Ukrainian Dance as energetic, fast and entertaining. It is a characteristic example of Ukrainian culture and it is famous all over the world. Today Ukrainian dance is represented by «Ukrainian Folk-Stage Dances» which are variations of traditional dances and their characteristic movements.

People have been performing dances in the lands of present-day Ukraine since at least the third millennium BC. It is assumed that up to the introduction of Christianity in 988, dance served a very important ritual function in the lands of present-day Ukraine. Remnants of these ritual dances which survive today are the Spring Dances, or Vesnianky and pre-harvest festival of Kupalo.

At about the time of Ukraine's Cossack uprisings, social dances became more and more popular. Ukrainian social dances can be distinguished from the earlier Ukrainian ritual dances by two characteristics: the prevalence of musical accompaniment without song, and the increased presence of improvisation. The early Hopak and Kozachok developed as social dances in the areas surrounding the Dnipro river, while the Hutsulka and Kolomyjka appeared in the Carpathian mountains to the west. Eventually, social dances of foreign origin such as the Polka and Quadrille also grew in popularity. The third major type of Ukrainian folk dancing was the thematic or story dances. The story dances incorporated a complicated level of pantomime and movement and told the story of a particular group of people through movements which mimicked their work; such dances were Shevchyky (Shoemakers), Kovali (Blacksmiths), and Kosari (Mowers).



Ukrainian folk-stage dance started transforming into its present form through the work of Vasyl Verkhovynets (b. 1880). His landmark book which he based upon his research, *Theory of Ukrainian Folk Dance* (1919), brought together* for the first time the various steps and terminology now recognized by all students of Ukrainian dance. Classical choreographers in Ukraine began to turn to Vasyl Verkhovynets experience. In addition to established names like L. Zhukov and others, younger choreographers like Pavlo Virsky, Mykola Bolotov and Halyna Beriozova were choreographing with folk steps and forms.

In 1937, P. Virsky and M. Bolotov founded the State Folk Dance Ensemble of the Ukrainian SSR. Other notable Ukrainian choreographers and companies are: The Ukrainian Folk Choir, founded by Hryhoriy Veriovka in Kharkiv in 1943; The Chornohora Songs and Dance Ensemble was founded by Yaroslav Chuperchuk in 1946 (renamed Halychyna in 1956).

(Originated from http://en.wikipedia.org/wiki/Ukrainian_Dance)

* brought together – тут: звів воєдино

Post-text exercises

1 Answer the following questions.

1. What function did dance serve before Christianity in Ukraine?
2. What are the main groups of dance in Ukraine?
3. When did social dance become more popular in Ukraine?
4. Who wrote a landmark book about Ukrainian folk dances?
5. When were major folk dance ensembles founded?

2 Give Ukrainian equivalents to the following phrases.

- | | |
|--|--------------------------------|
| 1) stage dance | 6) to grow in popularity |
| 2) characteristic movements | 7) complicated level |
| 3) to serve ritual function | 8) to turn to one's experience |
| 4) prevalence of musical accompaniment | 9) in addition to |
| 5) presence of improvisation | 10) established names |

3 Match the words with the definitions.

- | | |
|-------------------|--|
| 1) ritual | a) something that is created spontaneously or without preparation; |
| 2) to distinguish | b) relating to the traditional art or culture of a nation; |
| 3) landmark | c) to establish or originate an institution or organization; |
| 4) improvisation | d) a piece of music played as a background to an activity; |
| 5) folk | e) relating to or done as a religious or solemn procedure; |
| 6) to found | f) to encircle something; |
| 7) ensemble | g) the act, process, or result of moving; |
| 8) accompaniment | h) to see, recognize or point out a difference between something; |
| 9) to surround | i) a group of musicians, actors, or dancers who perform together; |
| 10) movement | j) an event marking an important stage in some sphere. |

4 Combine the following words and translate them.

- | | |
|-------------------|--------------------|
| 1) social | a) accompaniment |
| 2) foreign | b) movements |
| 3) pre-harvest | c) steps and forms |
| 4) notable | d) choreographers |
| 5) particular | e) dances |
| 6) characteristic | f) origin |
| 7) classical | g) festival |
| 8) present | h) companies |
| 9) musical | i) form |
| 10) folk | j) group |

5 Match the opposites.

- | | |
|------------|-------------|
| 1) pre- | a) to start |
| 2) with | b) post- |
| 3) absence | c) late |
| 4) to stop | d) without |
| 5) early | e) presence |

6 Find the synonyms.

- 1) modern
- 2) different
- 3) begin
- 4) traditional
- 5) prominent

7 Translate the following phrases into English.

- | | |
|--|--|
| 1) теорія українського народного танцю; | 6) тематичні танці містять пантоміму; |
| 2) ансамбль пісні і танцю; | 7) служити важливою ритуальною функцією; |
| 3) до прийняття християнства у 998 р.Б.; | 8) звертатись до досвіду; |
| 4) базований на його дослідженнях; | 9) зводити воедино; |
| 5) танці іноземного походження; | 10) зростати у популярності. |

8 Fill in the prepositions from the box.

<i>at</i>	<i>of (8)</i>	<i>in (5)</i>	<i>through</i>
<i>for</i>	<i>by</i>	<i>into</i>	<i>since</i>

- Dance has been performed the lands present-day Ukraine the third millennium BC.
- Ukrainian folk-stage dance started transforming its present form the work Vasyl Verkhovynets.
- Today, Ukrainian dance is represented "Ukrainian Folk-Stage Dances".
- The story dances incorporated a complicated level pantomime and movement and told the story a particular group people
- The early Hopak and Kozachok developed as social dances the areas surrounding the Dnipro river.
- about the time Ukraine's Cossack uprisings, social dances became more and more popular.
- Remnants ritual dances which survive today are Vesnianky and pre-harvest festival of Kupalo.
- Social dances foreign origin such as the Polka and Quadrille also grew popularity.
- the first time the various steps and terminology have been brought together one book.
- The Hutsulka and Kolomyjka appeared the Carpathian mountains to the west.

9 Complete the sentences with the appropriate words or phrases.

- | | | | | |
|-------------------------|--|-------------------------|---------------------------|------------------------|
| a) <i>social dances</i> | c) <i>ritual function</i> | e) <i>ritual dances</i> | g) <i>foreign origin</i> | i) <i>story dances</i> |
| b) <i>major type</i> | d) <i>notable Ukrainian choreographers and companies</i> | f) <i>experience</i> | h) <i>dance ensembles</i> | j) <i>present-day</i> |

- Other are The Ukrainian Folk Choir and The Chornohora Songs and Dance Ensemble.
- Ukrainian can be distinguished from the earlier by two characteristics.
- Classical choreographers in Ukraine began to turn to Vasyl Verkhovynets
- The incorporated a complicated level of pantomime and movement.

5. Dance has been performed in the lands of Ukraine since the third millennium BC.
6. Social dances of such as the Polka and Quadrille also grew in popularity.
7. The third of Ukrainian folk dancing was the thematic or story dances.
8. The most famous Ukrainian were founded in 1937, 1943 and 1946.
9. Dance served a very important in the lands of present-day Ukraine.

10 Make up derivatives from the following words.

develop (*v*), popularity (*n*), incorporate (*v*), traditional (*adj*), movement (*n*), perform (*v*).

11 Match the two parts of the sentences.

- | | |
|--|--|
| 1. The Hutsulka and Kolomyjka appeared in... | a) ... turn to Vasyl Verkhovynets experience. |
| 2. The thematic dances told the story ... | b) ... the State Folk Dance Ensemble of the Ukrainian SSR. |
| 3. At about the time of Ukraine's Cossack uprisings, ... | c) ... social dances became more and more popular. |
| 4. In 1937, Pavlo Virsky and Mykola Bolotov founded ... | d) ... through movements which mimicked people's work. |
| 5. Classical choreographers in Ukraine began to ... | e) ... the Carpathian mountains. |

12 Translate into English.

1. Популярність танцю зростає останнім часом.
2. Шоу «Танці з зірками» збирають разом зірок та професійних танцівників.
3. Розрізняють три основні типи українського танцю.
4. Найвидатніші українські танцювальні ансамблі було засновано у першій половині ХХ ст.
5. Український соціальний танець розвинувся після козацьких повстань.

13 Write a short composition about the development of Ukrainian dance. Use the following expressions:

In my opinion...

On one hand...

I agree that...

On the other hand...

I disagree that...

I think...

As far as I know...

To my mind...

Unfortunately...

It is common knowledge that...

Text B

1 Read and translate the text.

estimate, v degree, n supporting role graduate, v

disused, adj vocational, adj further, adj course, n

Dance in the UK

It is estimated the dance economy employs around 30,000 people: dancers, teachers, choreographers, technicians and managers. In addition to this, people work in dance as community dance practitioners, promoters, producers, designers, publicists, technicians, physiotherapists, therapists, writers and academics. There are an estimated 200 dance companies in the UK. Dance also plays a central or supporting role in commercial and theatre such as West End musicals, and in opera, film, television, live music and video, corporate events, variety shows, clubs and many other industries.

There are many types of dance practiced and performed in the UK including: African, ballroom, bellydancing, Indian style dances (e.g., Bharatha Natyam, Kathak), body popping, breakdancing, classical ballet, contact improvisation, contemporary, Flamenco, historical / period, Irish, jazz, jive, Latin American, line dancing, national and folk, Raqs Sharqi (Egyptian style belly dance), salsa, square dancing, street dance, tango and tap.

Beyond the traditional theatre, dance artists create work for particular locations. Dance performances have been created for castles, disused factories, sports centres, shopping centres and other unusual locations across the country. Increasingly dance is being created for the screen and digital dissemination.

Dance is part of the National Curriculum, and can be studied at further education and degree level, including MA and PhD levels. The numbers of those taking GCSE Dance has increased from 2,752 in 1990 to 6,469 in 2000 (an increase of 235%). Research shows dance is second only to football as the most popular activity of school children.

There are around 22 dance colleges offering professional dance training courses accredited by the Council for Dance Education and Training and over 292 university courses with dance as a subject area. An estimated 1,000 dancers graduate each year from the vocational training schools and university dance courses.

(Originated from: <http://www.danceuk.org/resources/dance-facts/>)

1 Are the statements true (T) or false (F)? Correct any false statements.

1. There are around 23 dance colleges offering professional dance training courses.
2. Research shows dance is second only to basketball as the most popular activity of school children.
3. Dance is not a part of the National Curriculum.
4. Beyond the traditional theatre, dance artists create work for particular locations.
5. There are an estimated 300 dance companies in the UK.
6. Dance also plays a central role in commercial and theatre musicals, and in opera, film, television, live music and video, corporate events, variety shows, clubs, etc.
7. Dance cannot be studied at further education and degree level, including MA and PhD levels.
8. There are over 250 university courses with dance as a subject area.

2 Pick up 5 keywords from the text and write down their English definitions.

3 Write an abstract of the text. Use the following words and expressions:

The text/article deals with/is dedicated to...;

The main idea of the text/article is to...;

Firstly/Secondly/Thirdly...;

To sum up/It can be concluded that... .

Text C

1 Read and translate the text in written form.

An Interview with a Star Choreographer

Mia Michaels is an American choreographer best known for her judging and contemporary choreography on the TV show *So You Think You Can Dance* (SYTYCD, the USA). She has worked with musical artists such as Celine Dion, Madonna, Ricky Martin, Gloria Estefan, and Prince. In 2005 she choreographed *Cirque du Soleil's* world tour as well as Celine Dion's Las Vegas show "A New Day..." for which she was later nominated for Emmy. In 2007 she won an Emmy Award for Outstanding Choreography for her "Calling You" routine on season 2 of SYTYCD; she won again in 2010 for her work on season 5. Here is a short interview with her on her views upon choreography:

Interviewer (I): I know I can dance, but I can't be choreographed. Why not?

Mia Michaels (MM): It's a learned muscle that needs to be exercised. Dancers are trained to just pick it up quickly. Put it in their body and it

becomes muscle memory. When I choreograph, it's a whole another thing than when I'm learning someone else's material.

I: Do you have to start young to be a good dancer?

M M: When you start so young, it just becomes a way of life. It is how you breathe and walk, but I've seen dancers come in at 18 that just have had the gift of dance and have great careers. It depends on the individual. I started at 2, so I dance better than I walk!

I: How important is body type to dance?

M M: I'm 5-foot-11(1 m 80 cm) and a big girl, but that's why I became a choreographer, because of my thighs. I was a muscular, thick girl and a strong, great dancer, but I couldn't get a job as a dancer. Back then, choreographers only wanted smaller girls. I had so much passion, so I went into my dad's studio and practiced my craft as a choreographer. I was lucky to have that outlet and a place to start doing that. When I look back, I'm glad I was born with what I was given. I'm not a thin girl and I'm so happy, because that is what pushed me to be a choreographer.

I: Why do so many dancers go the other way, often hurting themselves to be thin?

M M: Dancers get caught up. Think about it: we are looking at ourselves in the mirror all day long, so you're either going to get full of yourself or you're going to get screwed up. Dancers usually get screwed up and insecure. There are also teachers that are very strict about body types.

I: How would you characterize the relationship between dancer and choreographer?

M M: It's like a marriage. It's intense. I'm not one to have dancers come into my room and just stand there, waiting for me to give them everything. I explain what I want, start directing the movement and moving with them. I'm like a painter, painting a picture.

I: On "American Idol," we can see what winning or even making the finals can do for your career. What does this recognition do for the dancers?

M M: There's no guarantee and no one has been smart with their win. I try to talk to them and say 'Don't teach!'. But they're wasting years of being great dancers and performers to teach other children. They need to be dancing while they can!

(Continued from - <http://www.sheknows.com/entertainment/articles/804838/mia-michaels-gets-on-pointe-about-think-you-can-dance-success>)

Activities

1 Make up 10 questions to the topic.

2 Make up a presentation about your favourite dancer/choreographer.

UNIT 3

BEING A DANCER AND A CHOREOGRAPHER

Text A

Pre-text exercises

1 Read and learn the following words.

complex, <i>adj</i>	складний
happen, <i>v</i>	відбуватись
spend, <i>v</i>	витратити (час, гроші)
translate, <i>v</i>	перекладати
audition, <i>n</i>	кастинг, прослуховування
perform, <i>v</i>	виконувати
require, <i>v</i>	вимагати
tap dance <i>n</i>	чечітка
commercial, <i>n</i>	реклама
act, <i>v</i>	грати (роль, на сцені)
create, <i>v</i>	створювати
dance routine, <i>n</i>	схема танцю
write down, <i>v</i>	записувати
rehearsal, <i>n</i>	репетиція
achieve, <i>v</i>	досягати
desired, <i>adj</i>	бажаний
martial arts, <i>n</i>	бойові мистецтва
arrange, <i>v</i>	організовувати
specialize in smth	спеціалізуватись в чомусь
exact, <i>adv</i>	точний
lighting, <i>n</i>	освітлення
intended	намірено
strenuous, <i>adj</i>	той, що потребує зусиль
face, <i>v</i>	стикатись з чимось
competition, <i>n</i>	змагання, конкуренція
earnings, <i>n</i>	заробіток
employment, <i>n</i>	зайнятість, робота
late thirties	після тридцяти
demands (on smth.), <i>n</i>	вимоги до чогось
nonetheless, <i>adv</i>	тим не менше
field, <i>n</i>	сфера, область
move into, <i>v</i>	переходити (в іншу сферу)
company manager	менеджер танцювальної групи
celebrated, <i>adj</i>	відомий

2 Translate without using the dictionary.

Formal, training, instruct, idea, professional, musical production, folk, popular, top artist, solo, interpretation, technique, nonfatal, message, stop, talented, intense.

3 Read and translate the text.

Being a Dancer and a Choreographer

Complex movements and dances do not happen without a lot of hard work. Dancers spend years learning dances and so do most choreographers. Together, they then translate those skills into movements that express ideas and stories. Most dancers begin formal training at an early age — between 5 and 15—and many have their first professional audition by age 17 or 18; becoming a choreographer usually requires years of experience.

Dancers perform in opera, musical theater, and other musical productions, and may present folk, ethnic, tap, jazz, or other popular kinds of dance. They also perform in television, movies, music videos, and commercials, in which they may sing and act. Dancers most often perform as part of a group, although a few top artists perform solo.

Choreographers create original dances and develop new interpretations of existing dances. They work in theaters, dance schools, dance and movie studios, and at fashion shows, and are involved in auditioning performers for dance parts. Because few dance routines are written down, choreographers instruct performers at rehearsals to achieve the desired effect, often by demonstrating the exact technique. Choreographers also work with performers other than dancers. For example, the complex martial arts scenes in movies are arranged by choreographers who specialize in the martial arts. Choreographers also may help coordinate costume design and lighting, as well as choose the music and sound effects that intensify the intended message.

Dance is strenuous. In fact, dancers have one of the highest rates of nonfatal on-the-job injury. Dancers and choreographers face intense competition; only the most talented find regular work. Earnings from dancing are usually low because employment is irregular. Many dancers stop performing by their late thirties because of the physical demands on the body. Nonetheless, some continue to work in the field as choreographers, artistic directors, and dance teachers and coaches, while a small number may move into administrative positions, such as company managers. A few celebrated dancers, however, continue performing most of their lives.

(Originated from US Labor Statistics: <http://www.bls.gov/oco/ocos094.htm>)

1 Answer the following questions.

1. How old are young dancers when they start their formal trainings?
2. Why do choreographers demonstrate the exact technique themselves?
3. Do choreographers cooperate with performers other than dancers?
4. What are the main difficulties of being a dancer or a choreographer?
5. Where can dancers perform?

2 Give Ukrainian equivalents to the following phrases.

- | | |
|--------------------------------|-----------------------------|
| 1) complex movement | 7) regular work |
| 2) hard work | 8) physical demands |
| 3) professional audition | 9) administrative positions |
| 4) original dance | 10) celebrated dancers |
| 5) complex martial arts scenes | 11) intense competition |
| 6) on-the-job injury | 12) dance parts |

3 Match the words with the definitions.

- | | |
|--------------------|---|
| 1) to translate | a) a change that smth has on smth else; |
| 2) idea | b) one of the small sections that a play or an opera is divided into; |
| 3) audition | c) a particular subject or activity that smb is interested in and works in; |
| 4) original | d) to show and explain how to do smth; |
| 5) effect | e) an impression in your mind of what smth is like; |
| 6) to intensify | f) an occasion when you sing or dance so that someone decides if you are good to perform; |
| 7) to continue | g) to become greater, bigger, stronger or more extreme; |
| 8) field | h) to keep doing smth or to keep happening without stopping; |
| 9) scene | i) not copied from something else; |
| 10) to demonstrate | j) convert something into another form. |

4 Combine the following phrases. Make your own sentences with them.

- | | |
|-----------------|--------------|
| 1) formal | a) message |
| 2) professional | b) thirties |
| 3) top | c) training |
| 4) existing | d) artists |
| 5) desired | e) positions |
| 6) martial | f) audition |
| 7) intended | g) dances |
| 8) the highest | h) effect |

9 Complete the sentences with the appropriate words or phrases.

- a) *intense competition* b) *costume design* c) *original dances*
d) *rehearsals* e) *professional audition* f) *late thirties*
g) *martial arts scenes* h) *artistic directors* i) *ideas and stories*
j) *top artists*

1. They then translate those skills into movements that express
2. Dancers and choreographers face ; only the most talented find regular work.
3. Choreographers create and develop new interpretations of existing dances.
4. Some continue to work in the field as choreographers, and dance teachers and coaches.
5. Most dancers begin formal training at an early age — between 5 and 15 — and many have their first by age 17 or 18.
6. Many dancers stop performing by their because of the physical demands on the body.
7. The complex in movies are arranged by choreographers who specialize in the martial arts.
8. Choreographers also may help coordinate and lighting, as well as choose the music and sound effects.
9. Choreographers instruct performers at to achieve the desired effect.
10. Dancers most often perform as part of a group, although a few perform solo.

10 Make up derivatives from the following words.

translate (v), act (v), earnings (n), create (v), express (v), employment (n), develop (v), achieve (v), coordinate (v), competition (n), move (v), instruct (v), arrange (v), musical (adj).

11 Match the two parts of the sentence.

- | | |
|-----------------|---|
| 1) to translate | a) a change that smth has on smth else; |
| 2) idea | b) one of the small sections that a play or an opera is divided into; |
| 3) audition | c) a particular subject or activity that smb is interested in and works in; |
| 4) original | d) to show and explain how to do smth; |
| 5) effect | e) an impression in your mind of what smth is like; |
| 6) to intensify | f) an occasion when you sing or dance so that someone decides if you are good to perform; |

- | | |
|--------------------|--|
| 7) to continue | g) to become greater, bigger, stronger or more extreme; |
| 8) field | h) to keep doing smth or to keep happening without stopping; |
| 9) scene | i) not copied from something else; |
| 10) to demonstrate | j) convert something into another form. |

12 Translate into English.

- Не всі танцівники знаходять постійну роботу, тому що вони стикаються з жорсткою конкуренцією.
- Щоб підсилити та досягти бажаного ефекту, хореографи використовують різні техніки.
- Успіх вимагає зусиль, важкої праці та досвіду.
- Складні бойові сцени у фільмах потребують багато репетицій.
- Іноді відомі танцівники переходять на адміністративні посади.

13 Write a short composition and express your ideas about positive and negative aspects of being a dancer and/or a choreographer.

Text B

1 Read and translate the text.

contribute, v	audience, n	overall, adj
break down, v	angle, n	careful, adj
accompany, v	utilize, v	wires, n

Essential Starting Points to Dance Choreography: Space

When starting to choreograph a dance there are some main factors that must be taken into consideration to contribute to the principle idea of a work. One of the major factors is space. A dancer's place and design in space, direction and level – all contributes and intensifies the desired image. Space can be used in many different ways to express an idea.

One can break space into smaller components that leave a wide range of possibilities for performance and used it in improvisation tasks. It must be remembered that space may only have a desired effect on movement when accompanied with other choreography components such as movement intention and stimulus. The perception of space will always be different when watched by different people. Many observers will concentrate on the pure movement performed and not be aware of the 'empty space' surrounding the dancer. Others will perceive the dance as a whole looking at the relationship between the dancers

in the space and the overall composition and use of the space. So there will rarely be two audience members that can see the dance from the exact same angle. It is therefore good practice to ensure movement intention is not lost when viewing the movement from another angle.

Space can be divided into three groups that can be identified similarly to the levels given to movement analysis and Labanotation. This method was first used by the early German modern dance practitioners including the inventor of Labanotation, Rudolf Laban. The three groups are:

- Low movements include crawling, sitting, kneeling and crouching.
- Middle movements include demi pli , standing, relev  and travel.
- High movements include jumps and leaps.

The space may also have its high and middle levels away from the floor. These spaces may be utilized with the use of platforms and wires and can create a depth to the performance.

There is no need to say that there are many factors that need to be considered when creating a dance work. However, it is also clear that careful consideration towards the use of space must be given in order to successfully transmit an idea to the audience.

(Originated from - <http://suite101.com/article/starting-points-for-dance-choreography-using-space-analysis-a320844>)

2 Are the following statements true (T) or false (F)? Correct any false statements.

1. Labanotation was invented by a French modern dance practitioner.
2. There will be two audience members that can see the dance from the exact same angle.
3. One of the minor factors in choreography is space.
4. Middle movements include pli , standing, relev  and travel.
5. Space can be broken down into bigger components that leave a wide range of possibilities for performance.
6. Space is divided into two groups.
7. There should be careful consideration towards the use of space in order to transmit an idea to the audience.
8. Low movements include crawling, sitting, kneeling and crouching.
9. High movements include jumps, pirouettes and leaps.
10. There are only a few factors that need to be considered when creating a dance work.

3 Pick up 5 keywords from the text and write down their English definitions.

4 Write an abstract of the text.

1 Read and translate the text in written form.**Essential Starting Points to Dance Choreography:
Intention and Improvisation**

Much of the substance of a dance is created through improvisation and improvisation tasks. Improvisation provides an unprepared movement response to an image, idea or a sensory stimulus. It can free the creator of typical habits inherited from past experiences and pushes the mind and the body to move in impulsive, new ways. Though not all dances are created with improvisation however it is an effective tool in creating new work.

An intention of the way a movement should be performed or structured is integral to the construction of a dance. Without intention a movement lacks direction and emotion. The choreographer must specify the intention of a movement in order to give it depth. For example, a female dancer may reach up to the ceiling and then place her hands on her head. She may do this as if asking for forgiveness, in despair, in frustration, or in anticipation.

Each intention communicates a different message and changes the meaning of the movement. Many choreographers start with pure movement and then decide later what the intention can be, shaping the way a movement is performed by the chosen intention. The clearer your ideas and intentions are at the beginning the more likely you are of getting what you want.

Intention can be seen as a unique quality distinctive to the individual and will always cause different emotions and interpretations from audience members watching the dance performance.

It is evident that a choreographer must first be clear what his/her intention is and must have some clear ideas of how to respond to such intentions before even setting foot in a studio to play and explore.

Activities

- 1 Make up 10 questions to the topic.**
- 2 Make up a presentation about your first dance studio and instructor.**

UNIT 4

HISTORY OF BALLET

Text A

Pre-text exercises

1 Read and learn the following words.

entertainment, <i>n</i>	розвага
court, <i>n</i>	королівський двір
base on, <i>v</i>	базуватись на чомусь
linked	пов'язаний
plot, <i>n</i>	сюжет, сценарій
appear, <i>v</i>	з'являться
reign, <i>v</i>	царювання
establish, <i>v</i>	засновувати
title, <i>n</i>	титул, прізвисько
derive from, <i>v</i>	походити від чогось
reach, <i>v</i>	досягати
despite, <i>prep</i>	не зважаючи
brilliance, <i>n</i>	неперевершеність
outside, <i>prep</i>	за межами
advocate, <i>n</i>	пропагандист
influence, <i>n</i>	вплив
during, <i>prep</i>	протягом, впродовж
advise, <i>v</i>	радити
emphasize, <i>v</i>	наголошувати
invent, <i>v</i>	винаходити, створювати
introduce, <i>v</i>	представляти
decline, <i>v</i>	спадати (про популярність)
however, <i>adv</i>	хоча
preserve, <i>n</i>	зберігати
integrity, <i>n</i>	цілісність
lifetime, <i>n</i>	життя
eclipse, <i>v</i>	затьмарювати

2 Translate without using the dictionary.

Banquet, dramatic, social dance, dominate, minimum, peak, mask (*n*), role, element, harmony, theme, balance (*v*), moment, Renaissance, poetry, expression, natural.

1 Read and translate the text.

History of Ballet

The first ballet styles were entertainments at courts of Renaissance Italy. These performances, which united painting, poetry, music, and dancing, took place in large halls used for banquets and balls. The dancers based their performance on the social dances of the day.

The Italian court ballets have been developed in France. Most French court ballets consisted of dance scenes linked by a minimum of plot. Theater production appeared in France in the mid-1600s, and professional dancers made their first appearance. The court ballet reached its peak during the reign (1643-1715) of Louis XIV, whose title the Sun King was derived from a role he danced in a ballet.

Early Professional Ballet. In 1661 Louis XIV established the Académie Royale de Danse, a professional organization for dancing masters. By then the court ballet was already giving way to* professional dancing. At first all the dancers were men and men in masks danced women's roles. The first female dancers to perform professionally in a theatre production appeared in 1681.

Despite the brilliance of the French dancers, choreographers working outside Paris achieved more dramatic expression in ballet (English choreographer John Weaver, Austrian choreographer Franz Hilverding, Italian choreographer Gasparo Angiolini, etc.).

The most famous 18th-century advocate of the dramatic ballet was the Frenchman Jean Georges Noverre, whose Letters on Dancing and Ballets (1760) influenced many choreographers both during and after his lifetime. He advised to use movement that was natural and easily understood and emphasized that all the elements of a ballet should work in harmony to express the ballet's theme.

Toe dancing began to develop at about this time, although the dancers balanced on their toes only for a moment or two. Pointe shoes had not yet been invented.

Romantic Ballet. The ballet La Sylphide, first performed in Paris in 1832, introduced the period of the romantic ballet. Women dominated the romantic ballet. Although good male dancers such as the Frenchmen Jules Perrot and Arthur Saint-Leon were performing, ballerinas such as Marie Taglioni, Fanny Elssler, Carlotta Grisi and Fanny Cerrito, and others eclipsed them.

In Paris itself, however, ballet began to decline. Russia preserved the integrity of the ballet during the late 19th century (The Sleeping Beauty (1890) and Swan Lake (1877)).

(Originated from - <http://deckerschoolofballet.org/site/history-of-ballet/>)

**was already giving way to – уже поступающа у чомусь*

1 Answer the following questions.

1. Where does ballet come from?
2. What was ballet like at Renaissance?
3. Who established the Académie Royale de Danse?
4. What ballet marked the Romantic era of ballet?
5. When did women perform in ballet for the first time?

2 Give Ukrainian equivalents to the following phrases.

- | | |
|------------------------------|------------------------------|
| 1) ballet style | 6) integrity of the ballet |
| 2) court ballet | 7) more dramatic expression |
| 3) toe dancing | 8) to perform professionally |
| 4) male dancer | 9) to be in harmony |
| 5) professional organization | 10) during the 20th century |

3 Match the words with the definitions.

- | | |
|-----------------|---|
| 1) to influence | a) the period during which a monarch is the official ruler of a country; |
| 2) reign | b) any covering for the whole or a part of the face worn for entertainment, protection, etc.; |
| 3) banquet | c) like in drama regarding suddenness, emotional impact; |
| 4) to reach | d) to start something or to do something; |
| 5) famous | e) to develop or come into being; occur; |
| 6) to begin | f) to get success in smth. by hard work or effort; |
| 7) dramatic | g) to have an effect on actions, events, etc.; |
| 8) mask | h) a ceremonial meal for many people; |
| 9) to achieve | i) known to or recognized by many people; |
| 10) to appear | j) to come to a certain condition, stage, or situation. |

4 Combine the following phrases. Make your own sentences with them.

- | | |
|----------------|------------------|
| 1) social | a) the integrity |
| 2) easily | b) dances |
| 3) during | c) scenes |
| 4) dramatic | d) one's peak |
| 5) to preserve | e) production |
| 6) dance | f) dancing |
| 7) court | g) a lifetime |
| 8) theatre | h) understood |
| 9) toe | i) ballet |
| 10) to reach | j) expression |

5 Match the opposites.

- | | |
|-------------|--------------|
| 1) before | a) disappear |
| 2) decline | b) small |
| 3) appear | c) minimum |
| 4) male | d) after |
| 5) separate | e) female |
| 6) large | f) develop |
| 7) maximum | g) unite |

6 Translate the following phrases into English.

- | | |
|---------------------------------|--|
| 1) зберегти цілісність; | 4) за межами Парижу; |
| 2) відбуватись у великих залах; | 5) як впродовж життя так і після смерті; |
| 3) досягнути піку; | 6) почати занепадати. |

7 Fill in the prepositions from the box.

<i>at</i> (2)	<i>during</i>	<i>to</i>	<i>from</i>
<i>of</i> (4)	<i>by</i> (2)	<i>despite</i>	<i>on</i>
<i>in</i> (3)			

- then the court ballet was already giving way professional dancing.
- The first ballet styles were entertainments courts Renaissance Italy.
- Russia preserved the integrity the ballet the late 19th century.
- the brilliance the French dancers, choreographers working outside Paris achieved more dramatic expression.
- The title the Sun King was derived a role danced a ballet.
- first all the dancers were men, and men masks danced women's roles.
- Most French court ballets consisted dance scenes linked a minimum plot.
- Frenchman Jean Georges Noverre wrote Letters Dancing and Ballets 1760.

8 Complete the sentences with the appropriate phrase.

- | | | | |
|------------------------------|----------------------|-----------------------|-----------------------------|
| a) to perform professionally | b) romantic ballet | c) banquets and balls | d) more dramatic expression |
| e) during and after | f) in harmony | g) consisted of | h) pointe shoes |
| i) the social dances | j) easily understood | | |

- Choreographers working outside Paris achieved in ballet.
- Letters on Dancing and Ballets (1760) influenced many choreographers

both the author's lifetime.

3. First performances took place in large halls used for
4. Women dominated the
5. The first female dancers in a theater production appeared in 1681.
6. French court ballets dance scenes.
7. First dancers based their performance on
8. He advised to use movement that was natural and
9. All the elements of a ballet should work
10. had not yet been invented.

9 Make up derivatives from the following words.

brilliance (*n*), dominate (*v*), dramatic (*adj*), entertainment (*n*), advise (*v*), expression (*n*), establish (*v*), performance (*n*), professionally (*adv*), production (*n*), achieve (*v*), beauty (*n*), appear (*v*), movement (*n*).

10 Match two parts of the sentence.

1. The court ballet reached its peak ... a) ... at about this time.
2. In 1661 Louis XIV established ... b) ... during the reign of Louis XIV.
3. The dancers based their performance on ... c) ... introduced the period of the romantic ballet.
4. Toe dancing began to develop ... d) ... the Academie Royale de Danse.
- 5) The ballet La Sylphide ... e) ... the social dances of the day.

11 Translate into English.

1. Впродовж життя він зберігав цілісність сюжету та музики.
2. Вона завжди наголошує на неперевершеності виконавців цієї танцювальної школи.
3. Хоча професійні танці затьмарювали придворний балет, він розвивався.
4. Він отримав свій титул за чудову техніку виконання.
5. Нова зірка з'явилась у світі балету на початку 20 століття.

12 Write a short composition and express your ideas about the development of ballet. Answer the following questions:

What was ballet like at the beginning?

What stages of its development do we know?

Who were the prominent dancers/choreographers/promoters of ballet?

What is your experience of watching a ballet? Share your impressions.

I Read and translate the text.

maintain, v

enrich, v

aim, v

idea, n

extend, v

impact, n

psychological, adj

break away variety, n

20th Century Ballet

At the beginning of the 20th century the Ballets Russes became synonymous with brilliance. It maintained this reputation throughout its 20 years of existence.

Meanwhile in the 1920s and 1930s, modern dance began to develop in the United States and Germany. The American dancers M. Graham and D. Humphrey, the German dancer M. Wigman, and others broke away from traditional ballet to create their own expressive movement styles and to choreograph dances that were more close to actual human life. In 1932 the German choreographer K. Jooss created *The Green Table*, an antiwar ballet. A. Tudor developed the psychological ballet. Modern dance also eventually extended the movement vocabulary of ballet, particularly in the use of the torso (from Italian: the trunk of the human body) and in movements done lying or sitting on the floor.

Popular dance forms also enriched the ballet. In 1944 the American choreographer J. Robbins created *Fancy Free*, a ballet based on the jazz-dance style. The idea of pure dance also grew in popularity. In the 1930s L. Massine invented the symphonic ballet, which aimed to express the musical content of symphonies by the German composers L. Van Beethoven and J. Brahms.

Two great American ballet companies were founded in New York City in the 1940s – American Ballet Theatre and the New York City Ballet.

Beginning in 1956, Russian ballet companies such as the Bolshoi and Kirov performed in the West for the first time. The intense dramatic feeling and technical virtuosity of the Russians made a great impact. Russian influence on ballet continues today, both through visits from Russian companies and the activities of dancers such as R. Nuriyev, artistic director of the Paris Opera Ballet from 1983 to 1989; and M. Baryshnikov, director of the American Ballet Theatre, NYC, from 1980 to 1989.

Today's ballet repertoire offers great variety. The frequent tours of ballet companies allow audiences see the full spectrum of today's ballet activity.

(Originated from - <http://www.ccs.neu.edu/home/yjannis/dance/history.html>)

2 Are the following statements true (T) or false (F)? Correct any false statements.

1. A. Tudor developed the psychological ballet.
2. Beginning in 1956, Russian ballet companies such as the Bolshoi and Petersburg performed in the West for the first time.
3. A ballet based on the jazz-dance style was called Fancy Free.
4. R. Nureyev was an artistic director of the New York City Ballet from 1983 to 1989.
5. The Ballets Russes maintained its reputation of brilliance throughout its 30 years of existence.
6. In 1932 the German choreographer K. Jooss created The Orange Table, an antiwar ballet.
7. Today's ballet repertoire offers great variety.
8. The intense dramatic feeling and technical virtuosity of the Russians made a great influence.
9. Symphonic ballet aims to express the musical content of symphonies by the German composers.
10. Modern dance also eventually extended the movement vocabulary of ballet.

3 Pick up 5 keywords and write down their English definitions.

4 Write an abstract of the text.

Text C

The Basic Positions of the Arms and Feet in Ballet

The position of the arms

Arm positions are an important part of ballet. They accompany every movement of hands and legs, and must be practised carefully. These five basic positions may be taught with slight variations in different schools.



First position. The arms are placed down and in front of the body, within the little fingers lightly touching the thighs. Elbows should never form a sharp angle.

Second position. The arms are opened and held to the side in a soft curve, with

the wrist turned so the palms face slightly forward.

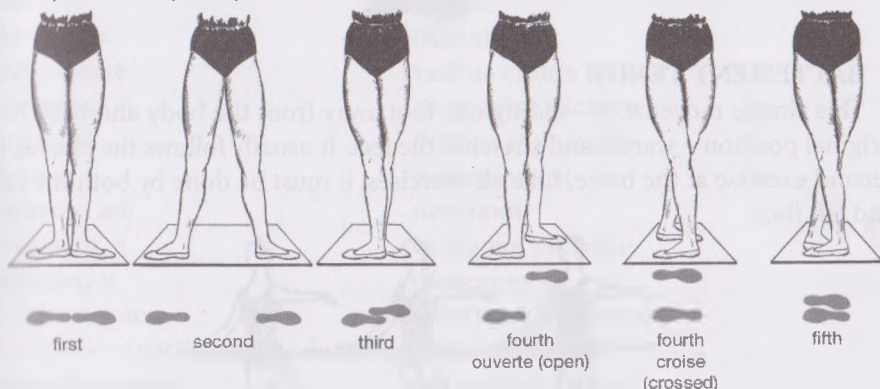
Third position. One arm extends to the side, as in second position, while the other curves low in front of the dancer's body.

Fourth position. One arm is held above the head and slightly forwards, so the dancer can see her own palm. The other extends to the side.

Fifth position. The dancer holds both arms over her head and far enough in front of her body that she can see her own palm.

The positions of the feet

All movements of the feet and legs begin and eventually end in one of these positions. They are the basic alphabet of ballet, and must be practised until they feel easy and completely natural.



First position. The heels touch and the legs rotate outwards until the feet make a straight line.

Second position. The feet are turned outwards and are separated from each other by the length of a single foot.

Third position. One turned-out foot is placed in front of the other with the middle of the back foot.

Fourth position. One turned-out foot rests in front of the other, separated from it by the length of the foot.

Fifth position. One turned-out foot is tightly closed against the other. Neither big toe should extend past the opposite heel.

PLIÉ

A basic exercise that increases turnout and builds strength in the feet and legs. The plié begins every class. A demi-plié is a similar knee bend, and a grand-plié is a deep knee bend.

DEMI-PLIÉ The knees turn out and push directly over the toes. The heels do not leave the floor.

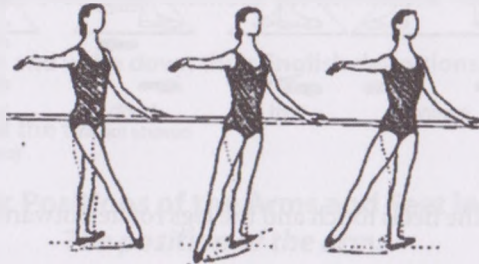


GRAND-PLIÉ As the knees bend further, the body sinks lower. The heels leave the floor.



BATTEMENT TENDU

This simple movement – sliding one foot away from the body and back to its original position – warms and stretches the feet. It usually follows the pliés as the second exercise at the barre. Like all exercises, it must be done by both the right and left foot.



Front (Devant) Side (A la seconde) Back (Derrière)

Activities

- 1 Make up a dictionary of dance terms.
- 2 Make up a presentation about your favourite dance show or competition.

UNIT 5

NATURE OF DANCE

Text A

Pre-text exercises

1 Read and learn the following words.

refer, <i>v</i>	відноситися
social interaction	соціальна взаємодія
spiritual, <i>adj</i>	духовний
performance setting	театральна постановка
bee, <i>n</i>	бджола
pattern, <i>n</i>	зразок
behaviour, <i>n</i>	поведінка
mating dance	танець самця (самки)
incorporate, <i>v</i>	включати, містити
martial art	бойове мистецтво
compare, <i>v</i>	порівнювати
inanimate, <i>adj</i>	неживий
constituent, <i>n</i>	складова частина
constraint, <i>n</i>	обмеження
range from...to	коливатися в межах
participatory (participation) dance	“танець для всіх”
competitive dance	кокурсний танець
significance, <i>n</i>	багатозначність
gestural, <i>adj</i>	жестикуляційний
embody, <i>v</i>	втілювати
express, <i>v</i>	виражати
evolve, <i>v</i>	розвивати
be related	відноситися
have something in common	мати щось спільне
involve, <i>v</i>	включати
flexibility, <i>n</i>	гнучкість
proper, <i>adj</i>	належний
take into consideration	брати до уваги
occur, <i>v</i>	траплятися
emergence, <i>n</i>	поява
distinguish, <i>v</i>	розрізнати

2 Translate without using the dictionary.

Rhythmic, expression, social, spiritual, nonverbal communication, gymnastics, figure skating, synchronized, ordinarily, object, definition, social cultural aesthetic artistic and moral characteristics, functional, virtuoso techniques, audience, ceremonial competitive and erotic dance, interpretive, gestural system.

3 Read and translate the text.

Nature of Dance

Dance is an art form that generally refers to movement of the body (usually rhythmic) and to music. Dance is a form of social interaction which is presented in a spiritual or performance setting.

Dance may also be regarded as a form of nonverbal communication between humans. Moreover, it is also performed by animals (e.g. bee dance, a pattern of behaviour such as a mating dance). Gymnastics, figure skating and synchronized swimming are sports that incorporate dance, while martial arts are often compared to dances. Motions of inanimate objects may also be described as dances (the leaves are dancing in the wind).

Constituents of dance depend on social, cultural, aesthetic, artistic and moral constraints and range from functional movement (such as folk dance) to virtuoso techniques such as ballet. Dance can be participatory, social or performed for an audience. It can also be ceremonial, competitive or erotic. Dance movements may be without significance in themselves, such as in ballet or European folk dance, or have a gestural vocabulary as well as symbolic system as in many Asian dances. Dance can embody or express ideas, emotions or tell a story.

Dancing has evolved many styles. Breakdancing and Krumping are related to the hip hop culture. Ballet, Ballroom, Waltz, and Tango are classical styles of dance while Square and the Electric Slide are forms of step dances.

Every dance, no matter what style, has something in common. It is not only flexibility and body movement that are involved into dancing, but also physics is very necessary. If the proper physics is not taken into consideration, injuries may occur.

In the early 1920s, dance studies began to be considered as an academic discipline. Today these studies are an integral part of many universities' arts and humanities programs. By the late 20th century the recognition of practical knowledge as well as academic knowledge lead to the emergence of the number of scientific researches. There are a lot of dance courses nowadays. They are:

- professional dances where one can advance performance and technical skills;
- ethnochoreology which encompasses the dance-related aspects of anthropology, cultural studies, gender studies, area studies, postcolonial theory, ethnography, etc.
- dance therapy courses or dance-movement therapy courses.

(Originated from <http://en.wikipedia.org/wiki/Dance>)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- 1) an art form
- 2) movement of the body
- 3) a form of social interaction
- 4) to be presented in a performance setting
- 5) to incorporate dance
- 6) inanimate objects
- 7) artistic and moral constraints
- 8) participatory, social dances
- 9) vocabulary as well as symbolic system
- 10) to involve physics

2 Match the words with the definitions.

- | | |
|-------------------|--|
| 1) rhythmic | a) the skill with which sb is able to do sth practical; |
| 2) behaviour | b) to show or make known a feeling, an opinion by words, looks or actions; |
| 3) to constitute | c) relating to or used in a ceremony; |
| 4) consideration | d) to include sth so that it forms a part of sth; |
| 5) synchronized | e) an act of moving the body or part of the body; |
| 6) movement | f) to happen at the same time or to move at the same speed as sth; |
| 7) to incorporate | g) the act of thinking carefully about sth; |
| 8) ceremonial | h) to be the parts that together form sth; |
| 9) to express | i) the way that sb behaves, especially towards other people; |
| 10) technique | j) having a regular pattern of sounds, movements or events; |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|--------------------------------|--|
| 1) to be generally referred | a) vocabulary as well as symbolic system |
| 2) to be regarded as a form of | b) an audience |
| 3) to range from | c) ballet techniques |
| 4) virtuoso | d) functional movement |
| 5) to be performed for | e) nonverbal communication |
| 6) have a gestural | f) to movement of the body |
| 7) to embody or express | g) something in common |
| 8) to evolve | h) to the hip hop culture |
| 9) to be related | i) many styles |
| 10) to have | j) ideas |

4 Fill in the prepositions from the box.

of (3), in (2), with (1), for (1), without (1), to (2), into (1), as (1)

1. Dance is usually rhythmic and to music; it is used as a form expression, social interaction.
2. Dance can be presented a spiritual or performance setting.
3. In comparison gymnastics, figure skating and synchronized swimming martial arts are often compared dances.
4. Dance can be participatory, social or performed an audience.
5. Body movements may be significance in themselves.
6. Krumping and Breakdancing are related the hip hop culture.
7. Waltz, and Tango are considered to be classical styles dance.
8. Every dance, no matter what style, has something common.
9. In case if proper physics is not taken consideration, injuries may occur.
10. Motion inanimate objects may also be described dances.

5 Complete the sentences with the appropriate phrases.

1. Dance is an art form that generally refers to, usually rhythmic and to music.
2. Dance is a, social interaction which is presented in a
3. Dance may also be regarded as a between humans.
4. It is also performed by animals (....., patterns of behaviour such as a).
5. Gymnastics, figure skating and are sports that incorporate dance.
6. Motion of may also be described as dances.
7. Dance can be participatory, social or performed
8. Dance movements may be without significance, such as in ballet or
9. Body movements have a as in many Asian dances.
10. are classical styles of dance while are forms of step dances.

6 Match the two parts of the sentences.

- | | |
|---|---|
| 1. Dance is ... | a) ... ideas, emotions or tell a story. |
| 2. Dance may also be regarded ... | b) has something in common. |
| 3. Dance is also performed ... | c) ...by animals (bee dance, patterns of behaviour such as a mating dance). |
| 4. Gymnastics, figure skating and synchronized swimming ... | d) ... functional movement (such as folk dance). |

- | | |
|--|---|
| 5. Martial arts are often ... | e) ... depend on social, cultural, aesthetic, artistic and moral constraints. |
| 6. Constituents of dance... | f) ... as a form of nonverbal communication between humans. |
| 7. Dances range from ... | g) ... are sports that incorporate dance. |
| 8. Dance can be participatory, social or performed ... | h) ... for an audience. |
| 9. Dance can embody or express ... | i) ... compared to dances. |
| 10. Every dance, no matter what style, ... | j) ... an art form that generally refers to movement of the body. |

7 Answer the following questions.

1. How would you define a word "dance"?
2. Can dances be performed by animals?
3. What kinds of sport does dance incorporate?
4. What kinds of sport are usually compared to dances?
5. What does the dance range from?
6. What are the styles of dance?
7. Is there any significance in dance movements?
8. What kinds of dances belong to the hip hop culture?
9. What is the value of dance today?
10. Do you agree with the statement that dance can be a great mental healing? Why? Why not?

8 Finish the sentences.

1. Dance is a form of social interaction which is presented in.....
2. Dance may also be regarded
3. Motion of inanimate objects
4. Constituents of dance depend on
5. Dance ranges from
6. Dance movements may be without
7. Dance can embody or
8. Breakdancing and Krumping are related to
9. Ballet, Ballroom, Waltz, and Tango are
10. I think that every person must learn the theory of dance because

History of Dance

1 Read the text and find the information about...

- 1 archaeological traces of dance
- 2 the earliest structured uses of dances
- 3 Sri Lanka dances
- 4 the Natya Shastra
- 5 European records of dancing

Dance does not often leave behind clearly identifiable physical artifacts that last over millennia, such as stone tools, hunting implements or cave paintings. It is not possible to say when dance became part of human culture. Dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since before the birth of the earliest human civilizations. Archaeology delivers the traces of dance from prehistoric times such as the 9,000 year old Bhimbetka rock shelters paintings in India and Egyptian tomb paintings depicting dancing figures from 3300 BC. One of the earliest structured uses of dances may have been in the performance and in the telling of myths. It was also sometimes used to show feelings for one of the opposite gender. It is also linked to the origin of "love making". Before the production of written languages, dance was one of the methods of passing these stories down from generation to generation. Another early use of dance may have been as a precursor to ecstatic trance states in healing rituals. Dance is still used for this purpose by many cultures from the Brazilian rainforest to the Kalahari Desert. Sri Lanka dances goes back to the mythological times of aboriginal yinyang twins and "yakkas" (devils). According to a Sinhalese legend, Kandyan dances originate, 2500 years ago, from a magic ritual that broke the spell on a bewitched king. Many contemporary dance forms can be traced back to historical, traditional ceremonial, and ethnic dances. An early manuscript describing dance is the Natya Shastra which is the base for the modern interpretation of classical Indian dance (e.g. Bharathanatyam). The ancient chronicle, the Sinhalese (Sri Lanka), the Mahavamsa states that when King Vijaya landed in Sri Lanka in 543 BC he heard sounds of music and dancing from a wedding ceremony. Origin of the Dances of Sri Lanka dates back to the aboriginal tribes. The Classical dances of Sri Lanka (Kandyan Dances) feature a highly developed system of tala (rhythm), provided by cymbals called thalampataa. In European culture, one of the earliest records of dancing is by Homer, whose "Iliad"; describes chorea (khoreia). The early Greeks made the art of dancing into a system, expressive of all the different passions. The Greek philosopher, Aristotle, ranked dancing with poetry, and said that certain dancers, with rhythm applied to gesture, could express manners, passions, and

actions. The most eminent Greek sculptors studied the attitude of the dancers for their art of imitating the passions.

Are the following statements true (T) or false (F)? Correct any false statements.

1. Dance often leaves behind clearly identifiable physical artifacts that last over millennia, such as stone tools, hunting implements or cave paintings.
2. Archaeology delivers the traces of dance from prehistoric times such as the 3,000 year old.
3. One of the earliest structured uses of dances may have been in the performance and in the telling of myths.
4. Before the production of written languages, dance was one of the methods of passing peoples' relief down from generation to generation.
5. The only one use of dance may have been as a precursor to ecstatic trance states in healing rituals.
6. According to a Sinhalese legend, Kandyan dances originate 1500 years ago, from a magic ritual that broke the spell on a bewitched king.
7. Many contemporary dance forms can be traced back to historical, traditional, ceremonial, and ethnic dances.
8. The modern interpretation of classical Indian dance is based on an early manuscript describing dance is the Natya Shastra.
9. The Classical dances of Sri Lanka (Kandyan Dances) feature a highly developed system of tala (rhythm).
10. In European culture, one of the earliest records of dancing was done by the Father of history.

Answer the questions.

1. What are the roots of dance?
2. Did dances accompany the ceremonial and religious holidays?
3. What are the archaeological traces of dance?
4. How do you appreciate Indian and Egyptian influence on the development of dance?
5. Where can the earliest structured uses of dances be found?
6. Sri Lanka dances don't go back to the mythological times of aboriginal yingyang twins and "yakkas" (devils), do they?
7. Can the contemporary dance forms be traced back to historical, traditional, ceremonial, and ethnic dances?
8. Who was the first writer about European dancing culture?
9. What do you know about modern development of dance?
10. Do you support the importance of studying the history of dance? Why? Why not?

4 Divide the text into the paragraphs and give them appropriate headings.

5 Write an abstract of the text.

Text C

1 Read and translate the text in written form.

Ethnochoreology

Ethnochoreology (also dance ethnology, dance anthropology) is the study of dance through the application of a number of disciplines such as anthropology, musicology (ethnomusicology), ethnography, etc. The word, itself, is relatively recent and means, literally, “the study of folk dance”, as opposed to, say, the formalized entertainment of classical ballet. Thus, ethnochoreology reflects the relatively recent attempt to apply academic thought to why people dance and what it means. It is not just the study or cataloging of the thousands of external forms of dances – the dance moves, music, costumes, etc. in various parts of the world, but the attempt to come to grips with dance as existing within the social events of a given community as well as within the cultural history of a community. Dance is not just a static representation of history, not just a repository of meaning, but a producer of meaning each time it is produced – not just a living mirror of culture, but a shaping part of culture, a power within the culture:

“The power of dance rests in acts of performance by dancers and spectators alike, in the process of making sense of dance... and in linking dance experience to other sets of ideas and social experiences.” (John Blacking. (1984) “Dance as Cultural System and Human Capability: An Anthropological Perspective” Report of the Third Study of Dance Conference)

Ethnologic dance is native to a particular ethnic group. They are performed by dancers associated with national and cultural groups. Religious rituals (ethnic dances) are designed as hymns of praise to a god or good fortune in peace or war.

Ethnochoreology is an interdisciplinary subject which considers dance in its cultural context. By applying theoretical concepts developed in the Social Sciences and by testing these within the context of field research, Ethnochoreology provides an alternative approach to the study of dance. Through lectures and lecture demonstrations, students develop the conceptual, methodological and documentation skills necessary for both undertaking field research and for reflective understanding and awareness of dance in its cultural context.

Ethnochoreology is a science which is being developed significantly nowadays and it involves fruitful researches of scientists.

Activities

1 Make up the terminology to the topic.

2 Make a presentation of dance as an important part of your specialisation.

UNIT 6

CLASSIFICATION OF DANCE STYLES

Text A

Pre-text exercises

1 Read and learn the following words.

variety, <i>n</i>	різноманітність
lead, <i>v</i>	вести
follow, <i>v</i>	іти слідом, наслідувати
ceremonial, <i>adj</i>	обрядовий
ritualistic, <i>adj</i>	ритуальний
permit, <i>v</i>	дозволяти
lyrical, <i>adj</i>	ліричний
sequence dance	танець виконаний за “принципом танцювального ряду”
Scottish highland dance	Шотландський танець “хайленд”
demanding, <i>adj</i>	вимогливий
maintain, <i>v</i>	підтримувати
improve, <i>v</i>	покращувати
balance, <i>n</i>	рівновага
require, <i>v</i>	вимагати
dedication, <i>n</i>	відданість
arousal, <i>n</i>	пробудження
decrease, <i>v</i>	зменшувати
eliminate, <i>v</i>	знімати
altogether, <i>adv</i>	цілком
expose, <i>v</i>	показувати
genitalia	статеві органи
nudity, <i>n</i>	оголеність
aesthetic, <i>adj</i>	естетичний
encourage, <i>v</i>	заохочувати
performance dance	театральний танець
circle dance	танець-коло
line dance	танець у стилі кантрі
novelty dance	танець-новинка
keep in mind	пам'ятати, мати на увазі

2 Translate without using the dictionary.

Ritualistic, aesthetic, category, style, to focus, social, partner, atmosphere, to base, ceremonial, ballet, jazz, hip-hop, lyrical, modern, in contrast, physically fit to train, technique, routine, passive audience, social festivals, in solo.

3 Read and translate the text.

Classification of Dance Styles

Social dance is a major category of dance forms or dance styles, where sociability and socializing are the primary focuses of the dancing. Social dance can be danced with a variety of partners and still be lead and followed in a relaxed, easy atmosphere.

According to the purpose dance styles are classified into the following categories:

Ceremonial dance – the category of dance styles, where the purpose is ceremonial or ritualistic.

Competitive dance – a popular, widespread activity in which competitors perform dances in any of several permitted dance styles – such as ballet, jazz, hip hop, lyrical, modern, and tap – before a group of judges. This also concerns other activities or specific dance styles, such as ballroom, sequence, latin, ceremonial, and Scottish highland dance. Competitive dancers must be physically fit because even short dances can be physically demanding. Also, dancers must continuously train to maintain and improve their technique, balance skills, strength and flexibility. Competitive dancing requires dedication as many months may be spent practicing dance and developing dance routines.

Erotic dance – a major category of dance styles, where the purpose is the stimulation or arousal of erotic or sexual thoughts or actions. The erotic dancer's clothing is often minimal, and may be gradually decreased or eliminated altogether. In some areas of the United States, it is illegal for the female dancer to expose her genitalia. These dancers will often wear strings. Nudity, however, is not a requirement of erotic dance. The culture and the ability of the human body is a significant aesthetic component in many dance styles.

Participation dance – also known as group-participation dance or audience participation dance, is a major category of dance styles based on purpose. The purpose of this type of dance is to actively encourage dancing (participation) in a group. The dancing that is encouraged might be among those who would otherwise be passive dance viewers, or it might be among dancers who are encouraged to dance in a new way, or with new partners.

Performance dance – the common name for social games based on dancing. These can be seen, for example, at weddings, festivals, and other large social gatherings.

Many social dances are partner dances. In fact, quite often when spoken about social dances, ballroom etc., partner dances are kept in mind. However, it is natural to include in this category such groups of dances as circle dances, line dances, novelty dances, or simply club dancing in solo.

(Originated from http://en.wikipedia.org/wiki/Social_dance)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- 1) a variety of partners
- 2) to be lead and followed in a relaxed, easy atmosphere
- 3) widespread activity
- 4) a group of judges
- 5) to be based on purpose of dance style
- 6) physically demanding dance
- 7) to maintain one's technique and balance skills
- 8) the arousal of erotic thoughts
- 9) a significant aesthetic component
- 10) to dance in a new way

2 Match the words with the definitions.

- | | |
|-------------------|--|
| 1) variety | a) to go in front of a person in order to show the way; |
| 2) to follow | b) a person in a court of law who has the authority to make the right decisions; |
| 3) ritualistic | c) connected with the rituals performed as a part of a ceremony; |
| 4) to lead | d) related to or used in a ceremony; |
| 5) judge | e) the ability to keep steady with an equal amount of weight on each side of the body; |
| 6) ceremonial | f) several different; |
| 7) balance | g) the act of taking part in an activity; |
| 8) strength | h) the ability to bend easily without breaking; |
| 9) flexibility | i) to come or to go after/behind sb/sth; |
| 10) participation | j) the quality of being physically fit; |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|-------------------------|----------------------------------|
| 1) be lead and followed | a) dance routine |
| 2) widespread | b) in any dance styles |
| 3) perform dances | c) dance viewers |
| 4) to maintain | d) dedication |
| 5) to require | e) in a relaxed, easy atmosphere |

- | | |
|---------------------------|----------------------------------|
| 6) to develop | f) gatherings |
| 7) audience participation | g) technique and balance skills, |
| 8) passive | h) a new way |
| 9) large social | i) dance |
| 10) to dance in | j) activity |

4 Fill in the prepositions from the box.

of (1), in (5), on (1), with (1), for (1) at (1)

1. Social dance is a major category dance forms or dance styles.
2. Social dances can be danced a variety of partners.
3. Competitive dancers perform dances any of several permitted dance styles.
4. This is contrast with other activities that involve competition among dancers.
5. some areas of the United States, it is illegal for the female dancer to expose her genitalia.
6. The culture and the ability of the human body is a significant aesthetic component many dance styles.
7. Participation dance is a major category or classification of dance forms or dance styles based purpose.
8. Performance dance – the common name social games based on dancing.
9. These can be seen, for example, weddings, festivals, and other large social gatherings.
10. When we speak about social dances, ballroom or other partner dances are kept mind.

5 Complete the sentences with the appropriate phrases.

1. Social dance is a major category of or
2. Social dances can be lead and followed
3. is a dance style, where the purpose is ceremonial or ritualistic.
4. Ballet, jazz, hip-hop, lyrical, modern, and tap are the styles of
5. Competitive dances are performed before
6. Competitive dancers must be because even short dances can be physically demanding.
7. Dancers must continuously train to improve their technique, balance skills,
8. The erotic is often minimal, and may be gradually decreased or eliminated altogether.
9. is a significant aesthetic component in many dance styles.
10. Performance dance – the common name for based on dancing

6 Match the two parts of the sentences.

- | | |
|---|---|
| 1. Social dances can be danced with... | a) ... physically fit. |
| 2. The purpose of ceremonial dance is... | b) ... weddings, festivals, and other large social gatherings. |
| 3. Competitive dancers perform dances... | c) ... dedication and hard work. |
| 4. Competitive dancers must be... | d) ... their technique, balance skills, strength and flexibility. |
| 5. Dancers must continuously train to maintain... | e) ... group-participation dance or audience participation dance |
| 6. Competitive dancing requires... | f) ... to actively encourage dancing (participation) in a group. |
| 7. Participation dance is also known as... | g) ... ceremonial or ritualistic |
| 8. The purpose of participation dance is... | h) ... social games based on dancing. |
| 9. Performance dance is the common name for... | i) ... a variety of partners. |
| 10. Performance dance are seen at... | j) ... in any of several permitted dance styles. |

7 Answer the following questions.

1. How would you define a phrase "social dance"?
2. How would you define a phrase "ceremonial dance"?
3. How would you define a phrase "competitive dance"?
4. How would you define a phrase "erotic dance"?
5. How would you define a phrase "participation dance"?
6. How would you define a phrase "performance dance"?
7. What dance styles have you experienced? What are your impressions?
8. What is the hardest dance style to perform? Why?
9. What is your favourite dance? Why?
10. How do dances influence your life?

8 Finish the sentences.

1. Social dance is a major category dance forms where
2. Ceremonial dance – the major category or classification of dance forms or dance styles, where the purpose
3. Competitive dance is
4. Erotic dance
5. Participation dance
6. Performance dance
7. Ballet, jazz, hip-hop, lyrical, modern, and tap are the dance styles of
8. Erotic dance – a major category or classification of dance forms or dance styles,

9. Many social dances are
10. I devote my life to dances because

UK Social Dance History

1 Read the text and find the information about...

- 1 English Country Dance
- 2 Scottish Country Dance
- 3 Irish Dance

English Country Dance is a form of dance. It is a social dance form, which has the earliest documented instances in the late 16th century. Queen Elizabeth I of England is noted to have been entertained by "Country Dancing," although the relationship of the dances she saw to the surviving dances of the mid-17th century is disputed. English Country Dance (ECD) was popular well into the Baroque and Regency eras. Whereas several figures common to English Country Dance, e.g. armring and the straight hey, are found in the traditional dances and display dances such as morris, ECD's origins rest among the gentry, first at court, then spreading to bourgeois-London, finally moving into country manors around England. Scottish Country Dance (SCD) is a form of social dance involving groups of mixed couples of dancers tracing progressive patterns according to a predetermined choreography. Country dancing is often considered a type of folk dancing although this is not strictly true because it also has its roots in the courtly dances of the Renaissance. When it first became popular around the 18th century, it filled the niche that is occupied today by ballroom dances such as the waltz or tango, as a fairly refined form of entertainment. Related dance forms include English country dancing and contra dancing. The connection to styles like ceilidh dancing, "Old Time" dancing, Irish set dancing, or square dance is more tenuous. Also, Scottish country dancing should not be confused with Scottish highland dance, which today is closer to a sport rather than a social pastime, mainly being danced in competition and displays. There is a certain amount of cross-over in that there are Scottish country dances that include highland elements as well as highland-style performance dances which use formations otherwise seen in country dances, but other than that the styles do not really have a lot in common today. In modern usage, a cèilidh or céilí is a traditional Gaelic social gathering, which usually involves playing Gaelic folk music and dancing. It originated in Ireland, but is now common throughout the Irish and Scottish diaspora. Before discos and nightclubs, there were cèilidhs in most town and village halls on Friday or Saturday nights; they are still common today.

2 Divide the text into the paragraphs and give them appropriate headings.

3 Write an abstract of the text.

1 Read and translate the text in written form.**Benefits of Dance**

Being in general an aerobic exercise, dance brings well known benefits such as reducing the risk of cardiovascular disease, weight control and other ones commonly associated with physical fitness. In addition, a considerable effect of dancing on psychological well-being is noted.

Recently, scientific study has indicated that dance has a positive effect on physical fitness and psychological wellbeing and can be considered a valid alternative to sport. Dance has been proven to be the useful means in tackling obesity in young people and are welcomed in many schools for that reason.

A report by Professor Tim Watson and Dr Andrew Garrett of University of Hertfordshire compared members of the Royal Ballet with a squad of British national and international swimmers. The dancers scored higher than the swimmers in seven out of ten areas of fitness. Most of the research works have been done regarding the health benefits and dance effects on older or ill people.

An Italian study in 2006 has shown that dance is a very good exercise for heart patients compared to other aerobic exercises like cycling. This may be partly because the patients enjoyed it much more. A study in New York in 2003 has shown that cognitive activities like crosswords help ward off dementia but except for ballroom dancing most physical activities do not.

A recent study done in Perth Western Australia by Ms Debbie Duignan (WA Alzheimers Association) explored the use of Wu Tao Dance as a therapy for people with dementia. It was shown that Wu Tao dance therapy that works to balance energy in the body is similar to Tai Chi helped to reduce symptoms of agitation in people with dementia.

A study at the Washington University in St. Louis School of Medicine in 2007 showed Argentine tango was better at improving the mobility of Parkinson's disease sufferers than an exercise class (a later study showed similar benefits from Tai Chi).

And at last the recent study showed inevitable necessity of being keen on dancing. Dr Paul Dougall at Strathclyde University in 2010 concentrating on older women found that Scottish country dancers were more agile, have stronger legs and can walk more briskly than people of the same age who took part in exercises such as swimming, walking, golf and keep-fit classes.

Activities

1 Make up the terminology of dance styles classification.

2 Make a presentation of dance styles classification.

UNIT 7

ORIGIN OF CHOREOGRAPHY

Text A

Pre-text exercises

1. Read and learn the following words.

design, <i>v</i>	виконувати, зобразити
specify, <i>v</i>	точно визначити
dance notation	умовне позначення танцю
literally, <i>adv</i>	буквально
circular dance	танець - коло
prior to	раніше
movie credits	титри
ensemble, <i>n</i>	ансамбль
stage, <i>v</i>	ставити (п'єсу тощо)
report, <i>v</i>	повідомляти, розповідати
Renaissance, <i>n</i>	Відродження
invent, <i>v</i>	винаходити
combine, <i>v</i>	поєднувати
dance composition	композиція танцю
create, <i>v</i>	створювати
apply, <i>v</i>	застосовувати
score, <i>n</i>	бал
directive, <i>n</i>	настанова
guideline, <i>n</i>	керівна вказівка
direct, <i>v</i>	спрямовувати,
withdraw, <i>v</i>	відходити
in turn	натомість
avoid, <i>v</i>	уникати
execute, <i>v</i>	виконувати
offer, <i>v</i>	пропонувати
latitude, <i>n</i>	широта поглядів (суджень)
flow, <i>n</i>	плавність
pathway, <i>n</i>	лінія руху
chest, <i>n</i>	грудна клітка

2 Translate without using the dictionary.

Art, specify, term, composition, creative, analysis, master, variant, function, technique, general, direct, manner, improvisation, typically, interpretation, detail, personal, principle, dynamics, tempo, audience, solo, duet, trio, actions, cinematography, gymnastics, fashion shows, amateur, category, Viennese waltz, ceremony, Anti-Doping Agency, campaign, sole representative, unique status.

1 Read and translate the text.

Origin of Choreography

Choreography is the art of designing sequences of movements in which motion, form, or both are specified. Choreography may also refer to the design itself, which is sometimes expressed by means of dance notation. The word "choreography" literally means "dance-writing" from the Greek words which mean "circular dance" and "writing".

The term choreography firstly appeared in the American English dictionary in the 1950s. Prior to this, movie credits used various terms to mean choreography, such as "ensembles staged by" and "dances staged by".

The composition of dance is creative in the same way in which the composition of music is. The choreography, however, is a process of analysis and reporting; it is generally performed by people other than the choreographers.

During the Renaissance, dance masters in Italy, such as Domenico da Piacenza, taught social dances at court. Dance masters also began to invent new dances and arrange variants of known dances, thus combining a creative function with the educational one.

In dancing field, choreography is also known as dance composition. Dance compositions are created by applying one or both of these fundamental choreographic techniques:

Improvisation, in which a choreographer provides dancers with a score (e.g., generalized directives) that serves as guidelines for improvised movement and form. For example, a score might direct one dancer to withdraw from another dancer, who in turn is directed to avoid the withdrawal, or it might specify a sequence of movements that are to be executed in an improvised manner over the course of a musical phrase. Improvisational scores typically offer latitude for personal interpretation by the dancer.

Planned choreography, in which a choreographer dictates motion and form in detail, leaving little or no opportunity for the dancer to exercise personal interpretation.

All choreography (regardless of genre) is based on the following five principles:

1. Dynamics (time, weight, space, flow, tempo)
2. Space (3 level, pathways, personal, general, upstage, downstage, stage right, stage left, centre stager)
3. Relationships (near or far from other dancers, near of far from audience,, solo, duet, trio, group etc.)
4. Actions (jump, fall, balance, turn etc.)

5. Body Parts (head, neck, face, eyes, back, chest)

Choreography is used in the fields of cheerleading, cinematography, dance, gymnastics, fashion shows, ice skating, marching band, show choir, theatre, and synchronized swimming.

(Originated from <http://en.wikipedia.org/wiki/Choreograph>)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- 1) the art of designing
- 2) sequences of movements
- 3) to be expressed by means of dance notation
- 4) dance-writing
- 5) American English dictionary
- 6) ensembles staged by
- 7) composition of dance
- 8) a process of analysis and reporting
- 9) to dance at court
- 10) to provide with a score

2 Match the words with the definitions.

- | | |
|--------------------|--|
| 1) choreography | a) the act, process, or result of moving; |
| 2) movement | b) the act of composing the musical or dance work; |
| 3) composition | c) to carry out or do (an action); |
| 4) to perform | d) the action of explaining the meaning of something; |
| 5) to create | e) to keep from happening; |
| 6) to withdraw | f) the branch of mechanics concerned with the forces that change or produce the motions of bodies; |
| 7) to avoid | g) the state of being connected or related; |
| 8) dynamics | h) to cause to come into existence; |
| 9) relationship | i) the act of creating and arranging the dances; |
| 10) interpretation | j) to take or draw back or away; remove; |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|----------------------------------|-----------------------------|
| 1 the art of designing | a) people |
| 2 a process of | b) with the educational one |
| 3 to be performed by | c) choreographic techniques |
| 4 to combine a creative function | d) a score |
| 5 to apply | e) analysis and reporting |
| 6 to provide dancers with | f) improvised movement |
| 7 guidelines for | g) movements |
| 8 to execute in an | h) improvised manner |
| 9 to exercise personal | i) the principles |
| 10 to base on | j) interpretation |

4 Fill in the prepositions from the box.

to (1), of (2), from (2), in (3), at (1), by (2), for (1), on (1)

1. Choreography may also refer the design itself, which is sometimes expressed by means dance notation.
2. The word "choreography" literally means "dance-writing" the Greek words.
3. The composition dance is creative the same way in which the composition of music is.
4. During the Renaissance, dance masters in Italy, such as Domenico da Piacenza, taught social dances court.
5. Dance compositions are applying one or both of these fundamental choreographic techniques.
6. A score might direct one dancer to withdraw another dancer.
7. Improvisational scores typically offer latitude personal interpretation the dancer.
8. All choreography is based the following five principles.
9. Choreography is used the fields of cheerleading, cinematography, dance etc.
10. Dancers perform choreography any of dance styles.

5 Match the two parts of the sentences.

- | | |
|---|--|
| 1. Choreography is ... | a) ... "dance-writing". |
| 2. The word "choreography" literally means ... | b) ... analysis and reporting. |
| 3. The term choreography firstly appeared... | c) ... variants of known dances. |
| 4. There were such terms to mean choreography ... | d) ... taught social dances at court. |
| 5. The composition of dance is ... | e) ... the art of designing sequences of movements. |
| 6. The choreography is a process of ... | f) ... in the American English dictionary in the 1950s. |
| 7. Dance masters in Italy ... | g) ... creative. |
| 8. Dance masters began to invent ... | h) ... a choreographer dictates motion and form in detail. |
| 9. Improvisation... | i) ... "ensembles staged by" and "dances staged by". |
| 10. In planned choreography ... | g) ... serves as guidelines for improvised movement. |

6 Answer the following questions.

1. How would you define a word “choreography”?
2. What does a word “choreography” literally mean?
3. What is the etymology of a word “choreography”?
4. Where did a term “choreography” firstly appear?
5. What changes did a dance undergo during the Renaissance?
6. How do you understand a phrase “dance composition”?
7. What are the fundamental choreographic techniques?
8. What are the main principles of choreography?
9. What famous choreographers do you know? What do you know about them?
10. Have you ever experienced any choreographic activity? Share your experience with the groupmates.

7 Finish the sentences.

1. Choreography is
2. The term choreography firstly appeared
3. Prior to this, movie credits used various terms
4. During the Renaissance
5. Dance masters in Italy
6. Dance compositions are created
7. All choreography is based on such principles
8. Choreography is used in the fields of
9. I like choreography classes because
10. If I am a choreographer

Text B

1 Read the text and find the information about...

- 1 dance styles
- 2 dance competitions
- 3 dance rules
- 4 dance sport as an Olympic event
- 5 IDSF

Dance Sport

The term dance sport applies only to the International Style of competitive ballroom (often referred to as Standard or Modern) dancing and Latin dancing. Today, it includes the following style categories:

- Standard
- Latin American
- Rock ‘n’ Roll

There is a wide variety of dance competitions. They range from the well known Blackpool Dance Festival, an event open to all, to competitions conducted exclusively

for university students, such as those hosted by the Inter Varsity Dance Association in the UK. Amateur competitions commonly include events for group dancers by age, experience, or both. For example, events might group young dancers by age, such as juvenile (12yrs), junior (12-16yrs), and youth (16-19yrs). Events may sometimes cover a wide range of ages, with groupings such as: under 21yrs, adult, senior I (over 35yrs), senior II (over 45yrs), and senior III (over 50yrs). Adult competitions are often further divided into categories such as beginner, novice, intermediate, pre-amateur, and amateur. The World Dance Council (WDC) rules for international competitions are detailed. The music for competitions is kept confidential until the event. The music always follows a strict tempo and, for a couples competition, it will have a duration of no less than 90 seconds, and no more than two minutes. Some elementary competitions are restricted to "basic" steps, but international competitions are open as to choreography, within the limits of the traditional style of the individual dances. Only the Viennese waltz has defined choreography: it is limited to nine well-specified figures. Lifts are not permitted. The tempo for each dance is defined. In the finals, couples are marked under the skating system and judged by timing, footwork, rise and fall, alignment, direction and floor craft. Competitors must meet World Anti-Doping Agency rules. After a long campaign, the International Dance Sport Federation (IDSF) was recognized by the International Olympic Committee as the sole representative body for dance sport, on September 5, 1997. At that point, many dance organisations changed their titles to incorporate the word sport. This recognition gives the IDSF, potentially, a unique status. The IDSF has certificates from the IOC that recognise dance sport as an eligible sport of the Olympic Charter.

2 Divide the text into the paragraphs and give them appropriate headings.

1 Write an abstract of the text.

Text C

1 Read and translate the text in written form.

How to Have Great Technique

Technique is the basis of all fundamentals of dance, from holding your body correctly while performing, to executing skills properly in a routine. Strong technique extends across all areas of dance, regardless of the style. Whether it's jazz, hip hop, or kick, there is always an element of technique that can be improved upon.

Sometimes dancers get caught up in the choreography and forget to hold themselves correctly when dancing. Whether your dancers are beginners or more advanced, it never hurts to go back over the basics of body alignment. Have them stand with their feet together, hands by their sides, and go from the top down of

how they should be holding their bodies:

- Lifted chin, elongated neck, eyes off the floor
- Shoulders pressed naturally down and back
- Rib cage closed, as if there was a safety pin holding it together
- Stomach muscles engaged
- Hips held even and level
- Knees relaxed, not locked
- Feet parallel or turned out (remind them that their turnout comes from their hips, with their knees in a line over their toes)

Pom and Kick

- All motions should be held in front of the dancer, to where they can see their hand
- Watch for broken wrists (a line should be drawn from the shoulder to the middle finger of the fist)
- Drill your dancers on motions as you call them and they execute. The burn sensation a dancer feels when they have worked the muscle to the max is a sign that the exercises are working. Stop if you feel any pain
- Distinguish between breaking your arms from one motion to the next or keeping them straight
- With kicks, backs should be straight, chins lifted, toes pointed, and hips level

Turns

- Begin with the prep, making sure dancers have an even weight distribution between both legs
- Have them practice moving from the prep to the turn position without the actual rotation to practice finding their center of balance (remind your dancers that if they will execute proper body alignment they will find their center for turns)
- Execute turns on the floor, whether singles, doubles, triples, etc. watching for shoulders that go up
- Leaps and Jumps
- Constantly remind your dancers to point and stretch their feet
- With toe touches or leaps in second, make sure their hips are level and their bottoms are tucked under
- Watch their eyes, have them try lifting their chins, to gain more height

Activities

- 1 Make up choreography terminology.**
- 2 Make a presentation of choreography.**

The Five Principles of Choreography

All choreography (regardless of genre) is based on the following five principles.

- Dynamics
- Space
- Relationships
- Actions
- Body Parts

Each part is like a piece of an effective dance.

Use this star to help you to analyse professional choreography and to create choreography of your own.

Space

Where in space?

Levels	Pathways
Personal	General
Upstage	Downstage
Stage right	Stage left
Centre stager	

Actions

Which actions are used?

Jump	Fall	Balance
Travel	Turn	Gesture
Stillness		Contact
Arabesque		Attitude
Plié		Pirouette
Port de bras		Lift
Promenade		Catch
Counterbalance		Adage
Counter tension		Jeté

Dynamics

How it moves?

Time - Fast/Slow
 Weight - Strong/Gentle
 Space - Direct/Indirect
 Flow - Bound/free
 Tempo - rhythm

Relationship

What are the relationships?

Near or far from other dancers
 Near or far from audience

Solo	Duet	Trio	Group
------	------	------	-------

Narrative Thematic Abstract
 Canon/Unison
 With/without/on/in beside a set
 With/without music
 Type of music
 In time or dancing through the music
 Costume, lighting, props
 Reversed Repeated Reduced
 Reordered
 Binary Ternary Rondo



Body Part/Body Shape

Which body part is used?

Head	Neck	Face
Eyes	Back	Chest
Stomach		Arms
Hands	Feet	Legs
Fingers	Toes	Hips
Curved	Free	Straight
Angled	Wide	Tall
Twisted		

UNIT 8

THE VARIETIES OF UKRAINIAN FOLK DANCE

Text A

Pre-text exercises

1 Read and learn the following words.

showcase, <i>v</i>	демонструвати
display, <i>v</i>	показувати
grace, <i>n</i>	грація
style, <i>v</i>	шити по моді
sash, <i>n</i>	пояс
tie, <i>v</i>	зав'язувати
waist, <i>n</i>	талія
loose, <i>adj</i>	широкий
billowy, <i>adj</i>	вільний, просторий
accessories	аксесуари
overcoat, <i>v</i>	пальто
sword, <i>n</i>	шабля
subtler, <i>adj</i>	ледь помітний
embroidery, <i>n</i>	вишивка
weave, <i>v</i> . (wove, woven)	плести
color patterns	кольорові візерунки
headpiece, <i>n</i>	головний убір
ribbon, <i>n</i>	стрічка
lively, <i>adj</i>	жвавий
stamping	тупання ногою
intricate, <i>adj</i>	складний
swift, <i>adj</i>	швидкий
vest, <i>n</i>	розстібнутий козушок без рукавів
panel, <i>n</i>	запаска
sweeping	з розмахом
light-hearted, <i>adj</i>	безтурботний

2 Translate without using the dictionary.

Acrobatic, display, unison, accessories, variations, blouse, geometric, intricate, combine, moccasins, incorporate, region, characteristically, emphasis, limited, cultural aesthetic artistic and moral characteristics, functional, to virtuoso techniques, audience, ceremonial competitive and dance, technique, routine, passive audience, social festivals, in solo.

Read and translate the text.

The Varieties of Ukrainian Folk Dance

The variety of Ukrainian folk dance includes:

Central Ukrainian or Kozak Dances represent the culture and traditions of the Ukrainian Kozaks. The style of these dances is acrobatic and physically demanding for the men, who are often showcased individually; women have traditionally played secondary roles, displaying grace and beauty while often dancing in technically demanding unison. The men's costumes for these dances are styled after Kozak dress, with boots, a comfortable shirt, a sash (poyas) tied around the waist, and loose, billowy trousers (sharovary); common accessories include overcoats, hats, and swords. The women's costumes have subtler variations, since the woman's blouse generally displays more embroidery than the men's shirt, the skirt (plakhta) is woven with various geometric and color patterns, and they wear a headpiece of flowers and ribbons (vinok).

Hutsul Dances represent the culture and traditions of Hutsulshchyna. Hutsul dances are well-known for being lively and energetic, characterized by quick stamping and intricate footwork, combined with swift vertical movements. A well-known Hutsul dance is the arkan, in which men dance around a fire. In depicting Hutsul dances, dancers traditionally wear leather moccasins known as postoly, and decorated vests known as keptari. Men's pants are not as loose as the Kozak dress, and women wear a skirt composed of front and back panels, tied at the waist. Hutsul costumes traditionally incorporate orange, brown, green, and yellow embroidery.

Transcarpathian Dances represent the culture and traditions of Ukrainian Zakarpattia. Dances from this region are known for their large sweeping movements and colourful costumes. A signature dance from this region is bereznianka.

Bukovynian Dances represent the culture and traditions of Bukovyna. In these dances, both men and women perform a variety of foot-stamps.

Volyn' Dances represent the culture and traditions of Volyn'. The dances representing this region have been influenced by the traditional dances of Poland.

Polissian Dance are characteristically very bouncy and with emphasis on high knee movement.

Lemko Dances represent the culture and traditions of Lemkivshchyna. The Ukrainian dance choreographers enjoy depicting Lemko dances. The dance costumes typically depict the men and women with short vests, with the style of dance being light-hearted as well as lively.

Podillian Dances represent the culture and traditions of Podillia.

Boiko Dances represent the culture and traditions of Boikivshchyna.

Gypsy Dances represent the culture and traditions of Ukrainian Tsyhany. The

Roma people have lived in Ukraine for centuries. Those inhabiting the Carpathian Mountains have even developed their own dialect of the Romani language, as well as customs and traditional dances limited to their own villages.

(Originated from http://en.wikipedia.org/wiki/Ukrainian_dance)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- 1) acrobatic and physically demanding
- 2) to play a secondary role
- 3) to display grace and beauty
- 4) technically demanding unison
- 5) a sash tied around the waist
- 6) the skirt woven with various color patterns
- 7) a headpiece of flowers and ribbons
- 8) swift vertical movements
- 9) to incorporate embroidery
- 10) to be known for the large sweeping movements

2 Match the words with the definitions.

- | | |
|------------------|---|
| 1) display | a) to adapt or make suitable (for); |
| 2) grace | b) to require or need as just, urgent, etc; |
| 3) to demand | c) cheerful or carefree in mood; |
| 4) to style | d) such a weapon worn on ceremonial occasions as a symbol of authority; |
| 5) waist | e) not close, compact, or tight in structure or arrangement; |
| 6) embroidery | f) elegance and beauty of movement, form, expression, or proportion; |
| 7) loose | g) to show or make visible; |
| 8) light-hearted | h) decorative needlework done usually on loosely woven cloth or canvas, often being a picture or pattern; |
| 9) ribbon | i) a narrow strip of fine material, esp. silk, used for tying; |
| 10) sword | j) the constricted part of the trunk between the ribs and hips; |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|--------------------------|---------------------------------------|
| 1) to represent | a) stamping |
| 2) technically demanding | b) movements |
| 3) a sash tied around | c) at the waist |
| 4) a skirt is woven with | d) the traditional dances |
| 5) quick | e) style of dance |
| 6) swift vertical | f) own dialect of the Romani language |
| 7) panels tied | g) geometric patterns |
| 8) to be influenced by | h) the waist |
| 9) light-hearted | i) the culture and traditions |
| 10) to developed | j) unison |

4 Fill in the prepositions from the box.

of(2), with (2), for (2), from(1), on(1), in(1), by(1), around(1)

- Central Ukrainian or Kozak Dances, representing the culture and traditions the Ukrainian Kozaks.
- The men's costumes for dances are styled after Kozak dress, boots, a comfortable shirt.
- Hutsul dances are well-known being lively and energetic.
- Hutsul dances are characterized quick stamping.
- A well-known Hutsul dance is the arkan, in which men dance a fire.
- Dances from Zakarpattia are known their large sweeping movements.
- A signature dance Zakarpattia is bereznianka.
- In Bukovynian dances, both men and women perform a variety foot-stamps.
- Polissian Dances, are characteristically very bouncy and emphasis high knee movement.
- The Roma people have lived Ukraine for centuries.

5 Complete the sentences with the appropriate phrases.

- The style of these dances is for the men.
- Women have traditionally played, displaying grace and beauty while often dancing in technically demanding unison.
- The men's costumes are styled with boots, a a sash, and loose, billowy trousers.
- Women wear a and ribbons.
- Hutsul dances are characterized by combined with
- In depicting Hutsul dances, dancers traditionally wear known as postoly.

7. Dances from this region are known for their large and
8. Women wear a skirt composed of
9. In Bukovynian dances, both men and women perform a
10. The typically depict the men and women with short vests.

6 Match the two parts of the sentences.

- | | |
|---|---|
| 1. Central Ukrainian or Kozak Dances represent... | a) ...played secondary roles, displaying grace and beauty. |
| 2. Women have traditionally... | b) ...the culture and traditions of the Ukrainian Kozaks. |
| 3. The men's costumes for these dances... | c) ...are styled with boots, a comfortable shirt, and a sash. |
| 4. The woman's blouse generally... | d) ...for being lively and energetic. |
| 5. Hutsul dances are well-known... | e) ...displays much embroidery. |
| 6. A well-known Hutsul dance is... | f) ...have been influenced by the traditional dances of Poland. |
| 7. The dances representing Volyn'... | g) ...the arkan, in which men dance around a fire. |
| 8. Polissian Dance are characteristically... | h) ...enjoy depicting. |
| 9. Lemko Dances choreographers... | i) ...in Ukraine for centuries. |
| 10. The Roma people have lived... | j) ...very bouncy. |

7 Answer the following questions.

1. What do you know about Central Ukrainian or Kozak Dances?
2. What do you know about Hutsul Dances?
3. What do you know about Transcarpathian Dances?
4. What do you know about Bukovynian Dances?
5. What do you know about Volyn' Dances?
6. What do you know about Polissian Dance?
7. What do you know about Lemko Dances?
8. What do you know about Gypsy Dances?
9. What Ukrainian dance varieties have you ever experienced? Share your experience with the groupmates.
10. Do you know any other Ukrainian dances varieties?

Finish the sentences.

1. Central Ukrainian or Kozak Dances
2. The style of these dances is
3. Women have traditionally played secondary roles
4. The women's costumes
5. The men's costumes
6. Hutsul dances are well-known for
7. A well-known Hutsul dance is
8. In depicting Hutsul dances, dancers wear
9. Hutsul costumes incorporate
10. The Ukrainian dance choreographers

Text B

History of Ukrainian Dance

Read the text and find the information about...

1. introduction of dance in Kievan Rus
2. social dance
3. story dance
4. folk dance

Judging by the figures depicted in motion on Trypillian clay vessels, dance has been performed in the lands of present-day Ukraine since at least the third millennium BC. It has been assumed that up to the introduction of Christianity in Kievan Rus' in 988, dance served a very important ritual function in the lands of present-day Ukraine. Pre-Christian rituals combined dance with music, poetry, and song. A remnant of these ritual dances which survive in limited form today are the Spring Dances, or Vesnianky, also referred to as Hahilky, Hayilky, Hayivky, Yahilky, or Rohulky. Another seasonal event featuring dances was the yearly pre-harvest festival of Kupalo, which to this day remains a favorite theme for Ukrainian choreographers. These religious ritual dances proved to be so strongly ingrained into the culture of the people prior to the introduction of Christianity that rather than attempting to eliminate them, Christian missionaries incorporated Christian themes into the songs and poetry which accompanied the dancing, using the dances to spread their religion, as well as enabling millennia-old steps and choreographic forms to continue to be passed down from generation to generation. At about the time of Ukraine's Kozak uprisings, social dances became more and more popular with the people native to the lands of present-day Ukraine. Ukrainian social dances can be distinguished from the earlier Ukrainian ritual dances by two characteristics: the prevalence of musical accompaniment without song, and the increased presence of improvisation. The

early Hopak and Kozachok developed as social dances in the areas surrounding the Dnipro river, while the Hutsulka and Kolomyjka sprang up in the Carpathian mountains to the west. Eventually, social dances of foreign extraction such as the Polka and Quadrille also gained in popularity, developing distinct variations after having been performed by native dancers and musicians gifted in improvisation. The third major type of Ukrainian folk dancing which developed prior to the modern era were the thematic or story dances. The story dances incorporated an artistically sophisticated level of pantomime and movement which entertained audiences. Thematic story dances told the story of a particular group of people through movements which mimicked their work; such dances included Shevchyky. By the turn of the eighteenth century, many of these traditional dances began to be performed, or referred to thematically, by a blossoming theatrical tradition. Peasant entertained the subjugated native peoples of present-day Ukraine, who remained relegated to lower social classes in their own homelands, while their foreign rulers often lived lavishly in comparison, importing foreign entertainers and their dances. It is within this context that staged Ukrainian folk dances which depicted the ideals of an agrarian society, gained even more popularity with the native population, which further developed the theater into a thriving occupation.

2 Divide the text into the paragraphs and give them appropriate headings.

3 Write an abstract of the text.

Text C

1 Read and translate the text in written form.

Development of Ukrainian Dance in North America

Ukrainian immigrants brought their native traditions to the lands they settled, largely in Canada, Australia, the United States, and South America. Many village dances had survived the trip abroad and retained their traditional place in community gatherings. However, it was through the work of Vasyl Avramenko that Ukrainian dance secured a foothold in the West, developing as its own artform.

Vasyl Avramenko (1895–1981) began his career as a dance instructor at a Polish internment camp in 1921, having previously studied the theatrical arts in Kiev and later with Mykola Sadovsky's troupe, where he met and received training from Vasyl Verkhovynets. After the war, Avramenko toured western Ukraine instructing where he could, but eventually setting out to spread Ukrainian dance throughout the world. After travelling through Poland, Czechoslovakia, and Germany, Avramenko came to Canada in 1925.

Avramenko was able to create a dance troupes by enlisting local immigrants in Canada almost immediately upon his arrival. His missionary zeal soon spread a series of dance schools throughout Canada, including the cities of Toronto, Calgary, Oshawa, Hamilton, Fort William, Port Arthur, Kenora, Winnipeg, Edmonton, Yorkton, Regina, Vegreville, Canora, Dauphin, Windsor, and many others. Eventually, Avramenko would establish schools in the United States, including New York City, Philadelphia, Detroit, Cleveland, Utica, Yonkers, Buffalo, Boston, and others.

Avramenko created many Ukrainian dance groups in his lifetime. A nomad by nature, he would often stay in one area for only 2–3 months at a time, or about as long as it took him to teach his entire set of dances to a new group of students. When he eventually left a town, Avramenko would appoint a leader to continue teaching the dances. Vasyly Avramenko is known in the Ukrainian diaspora as the “Father of Ukrainian Dance,” and is credited with spreading this Ukrainian dancing across the world.

Avramenko’s students toured much of North America, performing to tremendous acclaim at important venues such as World’s Fairs, and the White House. He once even gathered over 500 dancers to appear on stage with him in a lavish evening of Ukrainian dance performed at New York’s Metropolitan Opera House, in 1931. Avramenko eventually moved into film production in the United States, producing film versions of the Ukrainian operas *Natalka Poltavka* and *Cossacks in Exile*, as well as other Ukrainian dramas, starring Ukrainian immigrants, and always featuring Ukrainian dancing.

In 1978, the Ukrainian Dance Workshop was started in New York by several leading teachers of Ukrainian dance in North America, including Roma Pryma-Bohachevsky. Trained in Lviv, Vienna, and later Winnipeg, Pryma-Bohachevsky had toured the world before settling in the United States and becoming the country’s most prolific teacher and choreographer of Ukrainian Folk-Stage Dance. For over twenty-five years, her direction of the Ukrainian Dance Workshop, and her Syzokryli Ukrainian Dance Ensemble, not only developed some of the finest Ukrainian dancers of North America, but also attracted already-established dancers. This combined pool of talent allowed Roma Pryma to try ever more innovative choreography, evoking modern Ukrainian themes such as the murder of outspoken musician Volodymyr Ivasiuk and the Chernobyl disaster. After developing the next generation of Ukrainian folk-stage dance instructors, establishing numerous schools and instructional intensives, choreographing hundreds of dances, and teaching thousands of students, Pryma-Bohachevsky died in 2004.

Activities

- 1 **Make up terminology of Ukrainian folk dance.**
- 2 **Make a presentation of Ukrainian folk dance.**

UNIT 9

WHEELCHAIR DANCE SPORT

Text A

Pre-text exercises

1 Read and learn the following words.

wheelchair dance	танець на візку
rapidly, <i>adv</i>	швидко
increase, <i>v</i>	зростати
value, <i>n</i>	цінність
lie in, <i>v</i>	полягати у
benefit, <i>n</i>	користь
trace, <i>v</i>	брати початок
employ, <i>v</i>	наймати
handicap, <i>n</i>	вада
lap, <i>n</i>	коліна
seated	сидячи
execute, <i>v</i>	виконувати
pre-arranged, <i>adj</i>	заздалегідь підготовлений
physical disability	фізична неспроможність
lower limbs	нижні кінцівки
combi-style dance	комбінований стиль танцю
duo-dance	дуетний танець
involve, <i>v</i>	включати
clap, <i>v</i>	плескати
tap, <i>n</i>	набійка
attach, <i>v</i>	прикріплювати
strength, <i>n</i>	сила
upright, <i>adv</i>	прямо
encourage, <i>v</i>	підбадьорювати
feature, <i>v</i>	зображати, відрізнятися
skill, <i>n</i>	майстерність
fascinate, <i>v</i>	захоплювати
inspire, <i>v</i>	надихати
modified rules	змінені правила
challenge, <i>n</i>	виклик
unity, <i>n</i>	єдність
stride, <i>v</i>	робити кроки
roll, <i>v</i>	крутити
wheels	колеса
contribute, <i>v</i>	робити внесок
equal achievement	спільне досягнення
hold, <i>n</i>	опора
judge, <i>v</i>	оцінювати, судити
event, <i>n</i>	подія, захід

Translate without using the dictionary.

Popularity, fact, recreational, rehabilitation, form, Sweden, pioneer, Federation, spontaneous, partner, waltz, foxtrot, rumba, international, athletes, physical, classes, adapt, traditional, concentrate, position, shoes, group, problem, company, Paralympic Committee, individual, harmony, co-ordinate, dominant, character of the music, technique, balance, lift, figure, presentation.

Read and translate the text.

Wheelchair Dance Sport

Wheelchair dance sport is rapidly increasing in popularity and importance. Its value lies in the fact that it provides both recreational and rehabilitation benefits. The origins of this form of dance can be traced to Sweden and the year 1968. An early pioneer was Els-Britt Larsson who was employed by the Swedish Handicap Federation. She was herself a wheelchair user.

There are many different forms of wheelchair dance. Sometimes it's a matter of two people doing their own spontaneous "thing". If the man is a wheelchair user his partner may sit on his lap and they dance seated. There is also a line dance when everyone executes pre-arranged moves.

Ballroom dancing is another form of wheelchair dancing. Even such dances as the waltz, foxtrot and rumba are possible. Wheelchair dancing is an international competitive sport involving athletes with a physical disability that affects the lower limbs.

There are classes for partners dancing "combi-style" (standing) or duo-dance with two wheelchairs. There are also dances for four, six or eight competitors. Traditional wheelchair dancing involves moving the wheelchair across the dance floor, while wheelchair tap dancing concentrates on the movements of the limbs while in a seated position. People who have movement in their feet can tap dance wearing tap shoes. Those with no foot movement can clap their hands instead wearing gloves with taps attached. Those dancers who have movement in their arms and legs but not enough strength to dance standing upright can do so seated on a chair or lying on the floor.

Many wheelchair dancing groups exist to encourage people with disabilities to dance. One of them is Third St. Ensemble Cooperation. Wheelchair dancing usually features in their performances and all company members are skilled in dance chairs.

Wheelchair dance sport is greatly enjoyed in Sweden. In 1975 the first ever competition was held there. There were thirty couples at the competition. Spectators were both fascinated and inspired by what they saw.

The sport is governed by the International Paralympics Wheelchair Dance Sport Committee (IPWDSC) which follows the modified rules of the International Dance Sport Federation (DSF).

The principal challenge in wheelchair dance sport competitions is to reach “Couple Unity” although the individual dancer moves in a different way (one by striding legs, the other by rolling wheels). Both dancers must dance in harmony and have to contribute equal achievement. The movements of the couple must be co-ordinated with no partner being dominant.

At the wheelchair dance sport competitions dancers get technical movement marks for character of the music, hold and position. Technique marks are given for balance, connection, leading, bodywork, bodylines, footwork, wheelwork and lifts. Choreography is marked on variations of the figures. Presentation is also judged.

Nowadays wheelchair dance sport competitions are held worldwide and they are considered to be the most fascinating event.

(Originated from <http://www.dance-to-health-help-your-special-needs-child.com/wheelchair-dancing.htm>)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- 1) wheelchair dance sport
- 2) rapidly increasing event
- 3) recreational and rehabilitation benefits
- 4) a wheelchair user
- 5) pre-arranged moves
- 6) international competitive sport
- 7) “combi-style” dance
- 8) duo-dance
- 9) foot movement
- 10) principal challenge

2 Match the words with the definitions.

- | | |
|----------------|--|
| 1) wheelchair | a) a helpful and useful effect that sth has; |
| 2) benefit | b) a special chair with wheels, used by people who cannot walk; |
| 3) employ | c) legs; |
| 4) lap | d) to give smb support or hope; |
| 5) execute | e) to turn over and over or round and round; |
| 6) handicap | f) the ability to do sth well; |
| 7) lower limbs | g) physical or mental condition that makes it difficult to use a particular part of your body or mind; |
| 8) encourage | h) to do a piece of work; |
| 9) skill | i) the top part of your legs that forms a flat surface when you are sitting down; |
| 10) roll | j) to give smb a job; |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|------------------|----------------|
| 1) wheelchair | a) dancing |
| 2) pre-arranged | b) limbs |
| 3) physical | c) disability |
| 4) lower | d) moves |
| 5) adaptive | e) user |
| 6) "combi-style" | f) achievement |
| 7) dance | g) rules |
| 8) seated | h) position |
| 9) modified | i) floor |
| 10) equal | j) partner |

4 Form derivatives from the following verbs.

Achieve, increase, popular, important, value, recreation, dance, employ, use, competition, move, skill, enjoy, Ukraine, success, delegate, benefit, finance, active.

5 Fill in the prepositions from the box.

Of, in, with, for, by, to, on, from

1. Wheelchair dance sport is rapidly increasing popularity and importance.
2. The origins of this form dance can be traced Sweden and the year 1968.
3. If the man is a wheelchair user his partner may sit his lap and they dance seated.
4. Ballroom dancing is another of wheelchair dancing.
5. There are also dances four, six or eight competitors.
6. Many wheelchair dancing groups exist to encourage people disabilities to dance.
7. Dancers with no enough strength can do moves seating a chair or lying on the floor.
8. The sport is governed the International Paralympics Wheelchair Dance Sport Committee.
9. Technical movement marks are given character of the music, hold and position.
10. Technique marks are given balance, connection, leading, bodywork, etc.

6 Complete the sentences with the appropriate phrases.

1. An early pioneer was Els-Britt Larsson who was employed by the Swedish
2. There are many different forms of
3. Wheelchair dancing is an
4. Wheelchair dancing involves athletes with a that affects the lower limbs.
5. Wheelchair dancing involves athletes with a physical disability that affects
6. There are classes for partners dancing (standing) or with two wheelchairs.
7. Wheelchair tap dancing concentrates on the movements of the limbs while in a
8. The rules for Paralympics Wheelchair Dance Sport Competition were set by
9. The principal challenge in wheelchair dance sport competitions is to reach
10. Nowadays wheelchair dance sport competitions are the most

7 Match the two parts of the sentences.

- | | |
|--|--|
| 1. The origins of wheelchair dancing can be traced ... | a) ... moving the wheelchair across the dance floor. |
| 2. An early pioneer in wheelchair dance sport was ... | b) ... everyone executes pre-arranged moves. |
| 3. If the man is a wheelchair user his partner ... | c) ... may sit on his lap and they dance seated. |
| 4. A line dance is a dance when ... | d) ... Els-Britt Larsson who was herself a wheelchair user. |
| 5. Traditional wheelchair dancing involves ... | e) ... to Sweden and the year 1968. |
| 6. Wheelchair tap dancing concentrates on ... | f) ... the first competition in wheelchair dance sport was held. |
| 7. People who have movement in their feet can tap dance ... | g) ... in Sweden. |
| 8. People who have no movement in their feet execute tap dance ... | h) ... by clapping their hands. |
| 9. Wheelchair dance sport is greatly enjoyed ... | i) ... wearing tap shoes. |
| 10. In 1975 ... | j) ... the movements of the limbs in a seated position. |

Answer the following questions.

1. What do you know about the origin of wheelchair dance sport?
2. What are the forms of wheelchair dance sport?
3. What is the challenge in wheelchair dance sport?
4. What famous Ukrainian wheelchair dancers do you know?
5. What famous non-Ukrainian wheelchair dancers do you know?
6. Do you know any Wheelchair Dance Federations? What are they?
7. Do you know any Ukrainian Wheelchair Dance Federations? What are they?
8. What is the current situation about wheelchair dance sport in Ukraine?
9. Does Ukraine benefit from wheelchair dancing competition? Justify your idea.
10. What are the prospects of wheelchair dancing sport in our country?

Finish the sentences.

1. The value of wheelchair dance lies in the fact that
2. The origins of wheelchair dance can be traced
3. Els-Britt Larsson was
4. Such dances as the waltz, foxtrot and rumba are possible
5. Traditional wheelchair dancing involves
6. Many wheelchair dancing groups exist to
7. Wheelchair dance sport is greatly enjoyed
8. The principal challenge in wheelchair dance sport
9. My opinion about wheelchair dance sport is
10. I think Ukrainian Government should/shouldn't

Text B

Wheelchair Dance Sport Competitions in Ukraine

Read the text and find the information about...

1. Ukrainian athletes and Wheelchair Dance Sport World Championship
2. Ilona Sluhovina
1. European Championships in Papendal

The year 2011 was very successful for Ukrainian athletes with locomotive apparatus lesions as they participated in Wheelchair Dance Sport World Championship. The event took place in October 25-26 in Minsk, Belarus. Six couples from Ukraine took part in the competition in the "combi" category and duet category. The competitions were held in Latina and European dancing separately. The Ukraine 3000 International Charitable Foundation gave financial aid for making stage costumes for one of



Ukrainian couples (Ilona Sluhovina and Oleksandr Ivanov, "combi" category). The couple, representing Berezil sports and dancing club (Kyiv), won the competition, becoming three-times world champions in wheelchair dance sport. Ilona Sluhovina, disabled from childhood, is an international master of sports and multiple winner of various wheelchair dance sport competitions. Ukrainian wheelchair dancers happened to take part in competitions in Poland, Russia and the Netherlands. There can be no doubt that the European Championship in Papendal was the highlight of the season for them. This tournament was carried out in Papendal, the Netherlands, on 12 and 13 October. It presented a great opportunity for a get together of European athletes, coaches and officials. On the whole, 52 athletes from nine countries took part in the Wheelchair Dance Sport Competition. A total of 80 starts were registered. Among the spectators and participants of the training seminar, which was held in conjunction with the tournament, were two small delegations from Brazil and China. They expressed their anticipation of the next World Championships and their excitement about organizing Wheelchair Dance Sport competitions in their own countries in the near future. The venue itself, the National Sportcentrum Papendal, was a very pleasant facility with a warm atmosphere that allowed athletes and officials from all nations to mingle and get to know each other. This opened new channels of communication.

(Originated from <http://www.ukraine3000.org.ua/eng/news/6580.html>)

2 Are the following statements true (T) or false (F)? Correct any false statements.

1. The year 2011 was very successful for Ukrainian athletes with backpain as they participated in Wheelchair Dance Sport World Championship.
2. Wheelchair Dance Sport World Championship 2011 took place in October 1-5 in London, the UK.
3. The Ukraine 3000 International Charitable Foundation gave financial aid for Ukrainian couples.
4. Ilona Sluhovina and Oleksandr Ivanov won the competition duet category.
5. Ilona Sluhovina isn't disabled from childhood. She became disabled at the age of 24 after the car accident.
6. Ilona Sluhovina is a Candidate of Master of Sports.
7. Ukrainian wheelchair dancers didn't participate in European Championship held in Papendal, the Netherlands.
8. 157 athletes from nine countries took part in the Wheelchair Dance Sport Competition in Papendal.
9. There were two small delegations from the USA and France in the Wheelchair Dance Sport Competition in Papendal.
10. The National Sportcentrum Papendal was very beneficial for wheelchair athletes.

1 Answer the questions.

1. Which important wheelchair dancing event happened in 2011?
2. When did Wheelchair Dance Sport World Championship take place?
3. Where did Wheelchair Dance Sport World Championship take place?
4. How many Ukrainian couples participated in Wheelchair Dance Sport World Championship?
5. What were two categories of dances Ukrainian athletes participated in?
6. Who gave financial support for Ukrainian wheelchair dancers?
7. Who are Ilona Sluhovina and Oleksandr Ivanov?
8. What form of dance did they perform?
9. What is Papendal famous for?
10. Do you know any other Ukrainian wheelchair dancers' achievements? What are they?

4 Divide the text into the paragraphs and give them appropriate headings.

5 Pick up 5 keywords and explain them in English.

6 Write an abstract of the text.

Text C

1 Read and translate the text in written form.

How to Exercise due to Physical Problems

These days we are all keenly aware that physical activity and a good diet are vital if we want to achieve and maintain optimum health. A workout helps keep one's body and brain healthy as we grow. This, in turn, encourages an increase in the brain chemicals which help nerve cells to grow. Other benefits are stronger bones and muscles, better body tone and improved posture and balance.

But knowledge alone is not enough. Putting good intentions into practice can be very difficult indeed - especially so if keeping fit has not been a life-long habit. The consequences of poor diet and insufficient physical activity often manifest themselves at a time of life when people find it a real struggle to alter attitudes and practices.

However, the situation is far from hopeless for people who have physical problems. There is a form of exercise for everyone. If you are overweight, have difficulties standing or balance problems, for example, you could try working out seated on a chair.

Light weight balls or weights are a wonderful substitute for the machines in gyms if you are a senior citizen, elderly, overweight or a patient undergoing

rehabilitation from an injury. Use of balls or weights should lead to an increase in strength, endurance and joint mobility.

Yoga is considered to be helpful not only for breathing and stress but also for improving strength, balance and loosening up the joints.

There are exercises which help with back pain, fibromyalgia, heart health, high blood pressure and post-surgery breast cancer rehabilitation. Tai Chi as a help for diabetes and arthritis has been endorsed by medical experts.

Dancing can be an excellent Mind-Body-and-Spirit workout. Research has shown that some patients with Alzheimer's disease can recall forgotten memories when they do dance steps to music they used to know.

Dance helps people of all ages and physical limitations to get and stay in shape. There is even wheelchair dancing which is rapidly growing in popularity. Dance, especially for older people, can be a good way of getting exercise and socializing at the same time.

If you can't or don't want to attend dance sessions then put on some music and dance around the house. Don't forget to spend time warming up and cooling down no matter what form your workout takes.

(Originated from <http://www.dance-to-health-help-your-special-needs-child.com/exercise.html>)

Activities

1 Make up wheelchair dancing sport terminology.

2 Make a presentation of wheelchair dancing sport.



Piotr Iwanicki (born May 15, 1984) is a multiple wheelchair World Latin Champion and a winner of wheelchair dancing World Cup and European Championships. In 2006 Iwanicki has been one of the most accomplished wheelchair dancers in the world. He has won four world championships, two European Championships and seven Polish championships – all between 1999-2006. He has also gathered a few World Cup crowns.

Since 2002 he is dancing with able-bodied Dorota Janowska. In June 2006 they were selected as athletes of the month by the International Paralympic Committee. His previous partner was Monika Zawadzka. He represents Poland and dance club Swing-Duet.

(Originated from: http://en.wikipedia.org/wiki/Piotr_Iwanicki)

UNIT 10

DANCE WORKOUT AS AN EXERCISE FORM

Text A

Pre-text exercises

1 Read and learn the following words.

workout, <i>n</i>	тренування
purpose, <i>n</i>	ціль
stay in shape	залишатися у формі
burn, <i>v</i>	палити
suitable, <i>adj</i>	відповідний
spirit, <i>n</i>	дух
amount, <i>n</i>	кількість
cell, <i>n</i>	клітина
require, <i>v</i>	вимагати
step, <i>n</i>	крок
sequence, <i>n</i>	послідовність
dementia, <i>n</i>	божевілля
research, <i>n</i>	дослідження
recall, <i>v</i>	згадати
used to	колись
low-impact, <i>adj</i>	той, що має незначні навантаження
bearing	долаючий
strengthen, <i>v</i>	зміцнювати
bone, <i>n</i>	кістка
muscle, <i>n</i>	м'яз
joint, <i>n</i>	суглоб
stamina, <i>n</i>	витримка
reduction, <i>n</i>	зменшення
tension, <i>n</i>	напруга
prevent, <i>v</i>	перешкоджати
blood pressure	кров'яний тиск
vary, <i>v</i>	змінюватися
exertion, <i>n</i>	навантаження
dips and turns	нахили та оберти
vigorous, <i>adj</i>	бадьорий
whilst, <i>conj</i>	у той час як
undertake, <i>v</i>	починати
chest, <i>n</i>	грудна клітка
pain, <i>n</i>	біль
suffer from, <i>v</i>	страждати від
dizziness, <i>n</i>	запаморочення
warm up, <i>n</i>	розминка
avoid, <i>v</i>	уникати

Translate without using the dictionary.

Music, form, calories, equivalent, jazz, flamenco, perfectly, chemicals, nerve, publish, Journal of Medicine, aerobic activity, tone (v), posture, balance, stress, diabetes, osteoporosis, depression, social aspect, fun, recommend, consult, physical activity, dancing course, mental health, industrialized country, psychotherapy.

Read and translate the text.

Dance Workout as an Exercise Form

Dance workouts are used by increasing numbers of people as a way of exercising. You don't need to be a great dancer to enjoy the health benefits of dancing. One of the purposes of dance workouts as exercise is to give enjoyment in moving to music.

Dance workout is an exercise form suitable to help people of all ages and sizes to stay in shape. A person weighing 73 kg doing ballroom dancing uses up about 15 calories per minute. Therefore 45 minutes would burn up 157 calories which is equivalent to about half a chocolate bar. Such dances as folk dance, tap, jazz, flamenco are perfectly suitable for dance workouts.

Dancing can be a really good mind-body-spirit workout. Exercise increases the amounts of brain chemicals that encourage nerve cells to grow. Dancing itself improves memory skills as it requires remembering dance steps and sequences. A 2003 study published in the New England Journal of Medicine found that ballroom dancing at least twice a week made people less likely to develop dementia. Research also has shown that some people with Alzheimer's disease can recall forgotten memories when they do dance steps to music they used to know.

The benefits of dance workouts are the same as other low-impact weight bearing activities such as walking fast, cycling or low impact aerobics. This form of exercise also strengthens bones and muscles without stressing the joints. It tones the whole body and improves posture and balance. There is an increase of stamina and flexibility and a reduction in stress and tension. The classes can also help prevent diabetes, high blood pressure, heart disease, osteoporosis and depression. Dance workouts are a great activity for people aged 50 and over because it is possible to vary the level of physical exertion so easily. People can start slowly and increase activity by adding moves such as dips and turns and other new dance steps as they build up stamina.

Although some dance forms are more vigorous than others, jazz for example, all beginners classes usually are started out slowly. Ballroom dance, line dancing and other kinds of social dance are most popular among people aged 50 and older. This group particularly enjoys the social aspect whilst getting exercise and having fun at the same time. Classes do not necessarily require attending with a partner.

Before starting on a dance workout or any other exercise programme the following questions need to be answered:

1. Do you have a heart condition and your doctor recommended that you consult before undertaking an exercise programme?
2. Do you have chest pain when you do physical activity?
3. In the past month have you suffered chest pain when not doing physical activity?
4. Do you suffer from dizziness and balance problems?
5. Do you have bone or joint problems made worse by changes of physical activity levels?
6. Are you taking drugs for blood pressure or a heart condition?
7. Any other reasons which make you wonder if this physical activity might not be good for you?

If your answer is "yes" to any of these questions go and see your doctor and ask his advice. When the doctor feels positive about allowing you to dance you can take any dancing course you want.

If you can't or don't want to take a course put on some music and dance around the house. Don't forget no matter where you are dancing to spend time "warming up" to avoid injury.

(Originated from: <http://www.dance-to-health-help-your-special-needs-child.com/dance>)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- 1) dance workouts
- 2) the health benefits
- 3) ballroom dancing
- 4) a chocolate bar
- 5) mind-body-spirit workout
- 6) nerve cells
- 7) memory skills
- 8) low-impact activity
- 9) heart condition
- 10) chest pain

2 Match the words with the definitions.

- | | |
|--------------|--|
| 1) workout | a) the sport of traveling on a bicycle or motorcycle; |
| 2) purpose | b) the reason for which anything is done; |
| 3) enjoyment | c) a state of serious emotional and mental deterioration, of organic or functional origin; |
| 4) dementia | d) satisfaction; |

- | | |
|---------------------|--|
| 5) cycling | e) a session of exercise or practice to improve fitness; |
| 6) stamina | f) enduring strength and energy; |
| 7) strengthen | g) to make or become stronger; |
| 8) to stay in shape | h) to prevent from happening; |
| 9) avoid | i) to keep fit; |
| 10) injury | j) any physical damage to the body; |

4 Combine the following phrases. Make your own sentences with them.

- | | |
|------------------|------------------------|
| 1) a great | a) ages and sizes |
| 2) people of all | b) problem |
| 3) brain | c) time |
| 4) dance | d) physical exertion |
| 5) high blood | e) chemicals |
| 6) heart | f) pressure |
| 7) the level of | g) steps and sequences |
| 8) "warming up" | h) disease |
| 9) balance | i) skills |
| 10) memory | j) dancer |

4 Form derivatives from the following words.

Help, perfect, develop, research, active, strengthen, reduct, physics, begin, consult, pain, music, enjoy, shape, fun, dance, success, delegate, benefit, finance, movement.

5 Fill in the necessary prepositions from the box.

of, in, on, with, for, as, by

- Dance workouts are used.....increasing numbers.....people as a way..... exercising.
- One of the purposes of dance workouts as exercise is to give enjoyment..... moving.....music.
- Dance workout is an exercise form suitable to help people.....all ages and sizes to stay in shape.
- Such dances.....folk dance, tap, jazz, flamenco are perfectly suitable for dance workouts.
- Exercise increases the amounts.....brain chemicals that encourage nerve cells to grow.
- The benefits of dance workouts are the same.....walking fast, cycling or low impact aerobics.
- Dance workouts are a great activity.....people aged 50.

8. People can start slowly and increase activity.....adding moves such as dips and turns.
9. Classes do not necessarily require attending.....a partner.
10. If you can't or don't want to take a course put.....some music and dance around the house.

6 Complete the sentences with the appropriate phrases.

1. You don't need to be a great dancer to enjoy
2. A person weighing 73 kg doing uses up about 3.5 calories per minute.
3. Dancing can be a really good
4. Dancing itself improves memory skills as it requires remembering
5. Research has shown that some people with can recall forgotten memories.
6. While dancing people vary the so easily.
7. The classes can also help prevent diabetes,, and depression.
8. People can start dancing slowly and increase activity by adding
9. You should consult your doctor if you suffer from dizziness and
10. You should consult your doctor if you have when you do physical activity.

7 Match the two parts of the sentences.

- | | |
|--|---|
| 1. One of the purposes of dance workouts as exercise is... | a) ...157 calories. |
| 2. Dance workout is an exercise for people... | b) ... to stay in shape |
| 3. 45 minutes of dancing would burn up... | c) ... to give enjoyment in moving to music. |
| 4. Folk dance, tap, jazz, flamenco are... | d) ... be less likely to develop dementia. |
| 5. Dancing itself improves... | e) ... memory skills. |
| 6. Ballroom dancing make people... | f) ... perfectly suitable for dance workouts. |
| 7. Dance workouts also... | g) ... the whole body. |
| 8. Dance workouts tone... | h) ... strengthen bones and muscles. |
| 9. The classes prevent... | i) ... you can avoid injury. |
| 10. If you do warm up... | j) ... diabetes and high blood pressure. |

Answer the following questions.

1. What does “dancing workouts” mean?
2. What are the purposes of dancing workouts?
3. How many calories can one lose while dancing ballroom dance?
4. Which dancing styles are perfectly suitable for dance workouts?
5. How do dance workouts help to improve memory skills?
6. Is the significance of dance workouts scientifically proved? If “yes”, how?
7. What kinds of physical activity are dance workouts equal to?
8. Should physical culture lessons in school be substituted by dance workouts? Why? Why not?
9. What is the influence of dance workouts on you?
10. How would you motivate people to dance?

Finish the sentences.

1. Dance workout is an exercise form suitable to
2. A person weighing 73 kg
3. Folk dance, tap, jazz, flamenco
4. Dancing improves
5. A 2003 study showed
6. Except this study also proved
7. Dancing exercises tone
8. The dancing classes can also help prevent
9. The group aged 50 particularly enjoys
10. If you can't or don't want to take a course

Text B

Dance Therapy and Mental Health

Read the text and find the information about...

1. dance therapy researches
2. Italian studies about dancing activities
3. Miriam Berger
4. Gabrielle Kaufman
5. difference between a dance teacher and a dance therapist

Dance therapy as a mean of restoring and maintaining mental health is a treatment method well known in parts of the world where people lead less fragmented lives than in industrialized countries. Dance Movement therapy gives the participants more than just a toned body. Research is proving that dance therapy has a part to play in the treatment of psychological and mental health problems. Dance exercise lifts mood more than exercise by itself. In a study at

the University of London researchers assigned patients with anxiety disorders to spend time in one of four therapeutic settings – a modern-dance class, an exercise class, a music class or math class. Only the dance class significantly reduced anxiety thereby improving the patients' mental health. Cardiac-Rehab patients in a recent Italian study who enrolled in waltzing classes found that dancing gave them not only more elastic arteries but that they were happier than participants who took up bicycle and treadmill training, clearly showing that dance is an effective therapy. It was revealed that watching someone dance activates the same neurons that would fire if you yourself were doing the movements. So when one dancer's movements express joy or sadness, the feeling spreads, fostering empathy. "Dance allows people to experience themselves in ways they didn't know they could", says Miriam Berger a dance professor and dance therapist at New York University. "You can change your internal state through external movement." Gabrielle Kaufman, a Los Angeles dance therapist has this to say: "Dance's expressive aspects help people process feelings they may have trouble dealing with in conscious, verbal terms." A dance teacher usually but not always teaches a specific form of dance or movement. He or she is concerned with technique and the outward appearance of the dance whilst at the same time being aware of the psychological aspects. A dance therapist more usually employs free dance, improvisational or inspirational dance with the student/patient creating their own personal expression. At the same time the movement therapist is consciously working towards helping the person to better mental health through catharsis, and finding solutions and resolution to problems through dance and music. The therapy sessions may involve meditation and a spiritual aspect. The mental health benefits have led to the creation of numerous forms of dance therapy, movement and exercise. In the last twenty-five years the number of dance movement therapy approaches has burgeoned. All have the aspect of aiming to reestablish or maintain good mental health.

(Originated from: <http://www.dance-to-health-help-your-special-needs-child.com/mental-health.html>)

2 Are the following statements true (T) or false (F)? Correct any false statements.

1. Dance therapy is a treatment method well known in industrialized countries.
2. Dance therapy has priorities in the treatment of psychological and mental health problems.
3. Physical exercises lift mood more than dance exercises.
4. Only the dance class significantly reduced anxiety thereby improving the patients' mental health.
5. Watching someone implementing dancing movements has the same impact

- as doing the same movements.
6. Miriam Berger is a dance professor and dance therapist at Cambridge University.
 7. A dance teacher always teaches a specific form of dance or movement.
 8. A dance teacher is concerned with technique and the outward appearance of the dance.
 9. A dance therapist more usually employs free dance, improvisational or inspirational dance.
 10. The mental health benefits have led to the creation of numerous forms of movement and exercise.

Answer the questions.

1. What is the "dance therapy"?
2. What is the influence of dance therapy movements on a patient?
3. What countries are the leaders in studying the priorities of dance therapy?
4. Who are the famous researchers of dance therapy? What is their contribution to the development of this treatment method?
5. What is the difference between a dance teacher and a dance therapist?
6. Do you think dance therapy is the effective way of mental treatment? Why? Why not?
7. Do dancing activities help you to relax? In what way?
8. Have you ever experienced positive effect of dancing on yourself? Share you experience.
9. Have you ever experienced negative effect of dancing on yourself? Share you experience.
10. Have dances ever helped you to solve your problems? Share you experience.

Divide the text into the paragraphs and give them appropriate headings.

Pick up 5 words and explain them in English.

Write an abstract of the text.

Text C

Read and translate the text in written form.

Dance-Drama Therapy and the Child with Special Needs

Many research works have already been carried out in order to study the impact of drama dance on children with special needs. It was found out that mime is the brightest way to help such children. We need to view mime as another mean of using the arts to help children with emotional and learning difficulties.

Clearly the origins of mime like dance and drama would seem to be both spiritual and practical and to lie in our far distant past. Mime may substitute a very well-prepared speech.

Basically there are two main forms of mime – the literal and abstract or a combination of the two. The first form is mainly used for comedy and story telling. Abstract mime is used to generate feeling, thoughts and images about a serious topic or issue. It is not usual in this form to have a plot or a central character. This type of performance calls for an intuitive response.

There are two main reasons why therapists advocate incorporating mime into dance therapy sessions for children with special needs. Like dance, mime uses the whole body expressively which is a healthy thing for all of us. The other reason is that everyone, and especially children, need to learn to appreciate silence and the spiritual and emotional peace which this can bring. Our everyday world is full of competing sounds, some of which like music we want to associate with and others which we wish we could permanently escape. Large numbers of children with special needs are often very sensitive to sound. For such children working in complete silence without music can be a very powerful experience.

Mime gives children an additional opportunity to play, explore and invent. Children mime naturally when they play games such as shops, going to the dentist etc. When young children do not have the necessary objects or cannot express themselves they mime. Mime can be a very valuable mean of communication for some children with special needs.

Children need to be encouraged in ways that help them to make their inner life visible without words. A session of mime fits very well into a dance and movement session.

It is important that the child dances to the music. Children need help to find movements and steps that are expressive of the various aspects of the story and the music. This can be great fun and very stimulating. A child may have very limited movement but do encourage exploration and experimentation within his or her capabilities.

Activities

1 Make up terminology of dance workout therapy.

2 Make a presentation of dance workout therapy.

UNIT 11

TRAUMATISM IN DANCE

Text A

Pre-text exercises

I Read and learn the following words.

share, <i>v</i>	мати спільним
aim, <i>n</i>	мета, ціль
traumatic, <i>adj</i>	травматичний
duration, <i>n</i>	тривалість
frequency, <i>n</i>	частота
rigorous, <i>adj</i>	суворий
mounting, <i>adj</i>	зростаючий
evidence, <i>n</i>	свідчення
strength, <i>n</i>	сила
cardiovascular, <i>adj</i>	серцевосудинний
exceed, <i>v</i>	перевершувати (кількісно)
capacity, <i>n</i>	здатність
muscle, <i>n</i>	м'яз
strain, <i>n</i>	перенавантаження
joint, <i>n</i>	суглоб
sprain, <i>n</i>	розтягнення
ligament, <i>n</i>	зв'язка
bruise, <i>n</i>	синяк
fracture, <i>n</i>	перелом
temporary, <i>adj</i>	тимчасовий
permanent, <i>adj</i>	постійний
bone, <i>n</i>	кістка
tendons, <i>n</i>	сухожилля
acute injury	болюча травма/ушкодження
fast-paced, <i>adj</i>	швидкоплинний
catchphrase, <i>n</i>	модний вислів
injury prevention	запобігання травм
common, <i>adj</i>	звичний
treatment, <i>n</i>	лікування
preseason, <i>adj</i>	передсезонний
reduce, <i>v</i>	зменшувати
ankle, <i>n</i>	кісточка (щиколотка)
knee, <i>n</i>	коліно
hamstring, <i>n</i>	підколінне сухожилля
hip, <i>n</i>	стегно
back, <i>n</i>	спина
severity, <i>n</i>	серйозність, складність
decrease, <i>v</i>	зменшувати
back off, <i>v</i>	стримуватись
spurt, <i>n</i>	ривок
residual, <i>adj</i>	наслідковий

2 Translate without using the dictionary.

Human, elegant, person, alternative, unique, art, intensity, elegant, community, athletic, react, instrument, fitness, maximum, dislocation, minute, analogous, chronic, stress, react, seminar, phrase, correct, fact, diagnosis, problem, prevent, nerve, rehabilitate.

3 Read and translate the text.

Dance: Beautiful but Traumatic

If you have ever been described as “graceful, yet strong,” you might be the right person to be a dancer or choreographer. Dancing and choreography are two different jobs, but both share the same aim: using the human body to create elegant performance such as ballet, jazz or alternative dance. Dancers actually perform on stage, while choreographers work with dancers behind the scenes. Most choreographers are former dancers, and the two jobs require the same skills.

Dance is unique because it is both art and sport. Unlike many sports, dance has no seasonal breaks, which means that permanent high level of fitness is required. In terms of duration, frequency and intensity, the training for dance is rigorous. The dance community however, has reacted slowly to the mounting evidence supporting the importance of health and fitness in relation to dance performance. Dancers need to possess many athletic skills, strength, cardiovascular training and flexibility. Dancers actively improve these skills in the gym before dance class. Ballet dancers, for example, work out with weights to develop the muscular strength to perform high jumps. Choreographers in dance are analogous to coaches in competitive sports. They need to understand, and put to good use, the dancers’ athletic abilities.

Dance is an art form in which the body is the instrument of expression. In seeking maximum style and technique, dancers often exceed their capacities by overstretching, etc. These forces result in injuries such as muscle strain, joint and ligament sprains, bruises, or even fractures and dislocations that may be temporary or permanent.

With over 600 muscles, 206 bones and countless nerves, ligaments, and tendons in the body, it’s almost impossible for dancers to escape injuries. Acute injuries, such as a sudden sprain or muscle pull, seem to happen out of the blue*. One minute you’re dancing, the next minute you have hit the floor. Chronic problems, like tendonitis, develop from repetitive stress over time. The dance community is paying more attention to this problem and provide cross-training, pre-season screenings, and educational seminars to reduce injuries. In today’s fast-paced, competitive world of dance, the new catch phrase is injury prevention. Though there are many types of injuries, some are more common among dancers than others. Those are:

- | | |
|--------------------|---------------|
| Ankle sprains | Hip injuries |
| Knee injuries | Back injuries |
| Hamstring injuries | |

While dance injuries are a fact of life, there is a lot you can do to reduce their severity. These treatments include decreasing fatigue, backing off spurts, getting a correct diagnosis, and rehabilitating residual problems to prevent re-injury. Your body will thank you!

(Originated from - Articles in January, 2005 issue of Journal of Dance Medicine & Science: http://findarticles.com/p/articles/mi_m1083/is_4_79/ai_n13493419/pg_2/?tag=content;col1)

harm to happen out of the blue – здається виникають нізвідки (раптово)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- | | |
|--------------------|-------------------------|
| 1) seasonal break | 6) dance performance |
| 2) high level | 7) repetitive stress |
| 3) out of the blue | 8) educational seminars |
| 4) get injured | 9) reduce severity |
| 5) exceed capacity | 10) prevent re-injury |

2 Match the words with the definitions.

- | | |
|----------------|---|
| 1) spurt | a) the pieces of hard, whitish tissue making up the skeleton in humans and animals; |
| 2) to reduce | b) disability caused when the normal position of a part of the body is disturbed; |
| 3) injury | c) the fact or condition of being severe; |
| 4) bone | d) the manner in which someone behaves towards or deals with someone or something; |
| 5) to prevent | e) movement with a sudden burst of speed; |
| 6) sudden | f) occurring or done quickly and unexpectedly or without warning; |
| 7) severity | g) harm or damage done to some part of the body; |
| 8) dislocation | h) to comprise or contain as part of a whole; |
| 9) treatment | i) to make smaller or less in amount, degree, or size; |
| 10) to include | j) to keep something from happening. |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|----------------|-------------|
| 1) correct | a) strength |
| 2) injury | b) injuries |
| 3) muscle | c) dance |
| 4) competitive | d) pull |

- | | |
|-----------------|---------------|
| 5) performance | e) prevention |
| 6) muscular | f) body |
| 7) acute | g) sport |
| 8) human | h) art |
| 9) ballet | i) diagnosis |
| 10) alternative | j) dancer |

4 Form derivatives from the following words.

Describe, treatment, create, perform, competitive, use, require, mean, improve, dislocation, possess, develop, react, pay, provide, muscular, rehabilitate, prevent.

5 Fill in the prepositions from the box.

<i>over</i>	<i>to</i>	<i>with</i>	<i>behind</i>	<i>of</i>
<i>out</i>	<i>from</i>	<i>on</i>	<i>in</i>	<i>before</i>
	<i>with</i>	<i>for</i>		

- Choreographers dance are analogous coaches competitive sports.
- Dance is an art form which the body is the instrument expression.
- Dancers actually perform stage, while choreographers work dancers the scenes.
- Dancers actively improve these skills the gym dance class.
- terms duration, frequency and intensity, the training dance is rigorous.
- Dance has no seasonal breaks meaning a constant high level fitness is required.
- Chronic problems, like tendonitis, develop repetitive stress time.
- The dance community has been slow to react the mounting evidence supporting the importance health and fitness relation dance performance.
- Ballet dancers work weights to develop the muscular strength.
- It's almost impossible dancers to escape getting injured.

6 Complete the sentences with the appropriate phrases.

- There are many, some are more common among dancers than others.
- Dancers need to possess many, including strength and and flexibility.

3. Tendonitis develops from over time.
4. These forces result in injuries such as, joint and ligament sprains, bruises, or even and dislocations.
5. Dancers actively improve these skills in the gym before
6. Choreographers need to understand, and put, the dancers' athletic abilities.
7. While dance injuries are, there is a lot you can do to reduce their severity.
8. In seeking maximum, dancers often exceed their capacities.
9. Choreographers in dance are coaches in competitive sports.
10. Acute injuries, such as a sudden sprain or muscle pull, seem to happen

7 Match two parts of the sentences.

- | | |
|---|---|
| 1. Chronic problems, like tendonitis, ... | a) ... including strength and cardiovascular training and flexibility. |
| 2. Dancers actively improve these skills ... | b) ... the training for dance is rigorous. |
| 3. Choreographers in dance are ... | c) ... while choreographers work with dancers behind the scenes. |
| 4. Dance is unique ... | d) ... you might be the right kind of person to be a dancer or choreographer. |
| 5. Dancers need to possess many athletic skills, ... | e) ... is the instrument of expression. |
| 6. In terms of duration, frequency and intensity, ... | f) ... in the gym before dance class. |
| 7. If you have ever been described as "graceful, yet strong," ... | g) ... analogous to coaches in competitive sports. |
| 8. While dancing and choreography are two different jobs, ... | h) ... both share the same aim. |
| 9. Dancers actually perform on stage, ... | i) ... develop from repetitive stress over time. |
| 10. Dance is an art form in which the body ... | j) ... being both art and sport. |

8 Answer the following questions.

1. What is common between being a dancer and a choreographer?
2. What is the main difference between dancing and sport?
3. How many athletic skills should a dancer possess?
4. What helps ballet dancers to improve high jumps?
5. Why is a choreographer similar to a coach in sport?
6. What is the main instrument of expression in dance?
7. What are the most common dance injuries?
8. Why do injuries happen?
9. How many bones and muscles does the human body comprise?
10. What measures can be taken to reduce severity of the injury?

9 Finish the sentences.

1. Acute injuries, such as a sudden sprain or muscle pull, seem to happen ...
2. Dancers actually perform on stage, while choreographers ...
3. Ballet dancers, for example, ...
4. The dance community is paying more attention to injury prevention, providing ...
5. Dance is an art form in which ...
6. Dancers need to possess many athletic skills, including ...
7. Choreographers in dance are analogous to ...
8. While dance injuries are a fact of life, ...
9. With over 600 muscles, 206 bones and countless nerves, ligaments, and tendons in the body, ...
10. Unlike many sports, dance has no seasonal breaks ...

Text II

1 Read the text and find the information about...

- 1 what RICE acronym means
- 2 what severity grades exist
- 3 what main causes of knee injuries are
- 4 how to prevent hip injuries
- 5 what methods therapists use to treat back injuries

Five Common Dance Injuries and How to Treat Them

Few dancers manage to perform without spraining an ankle. Ankle sprain is the most common acute injury in dance. It also tends to happen more than once. Fatigue may be the reason. Luckily the swelling goes down after standard treatment for all acute injuries – RICE, an acronym for rest, ice, compression, and elevation. The next step in rehabilitating a dance injury is to grade the severity

Grade 1 ankle sprain could be a microtear or excessive stretching of the ligament, while a Grade 2 involves a more severe tear, with some instability. Grade 3 is a complete tear of the ligament with significant instability. If the ankle is still weak, painful, or swollen in spite of time and rehabilitation, you may need surgery. The knee is vulnerable to injuries that range from mild to severe, including meniscal or cartilage tears. Twisting your knees to improve turnout may place you at risk for meniscal damage. Choreography that involves deep squats or sudden grand plés can also damage knee cartilage. At first, it may be difficult to tell if an injury is mild, moderate, or severe, especially if you're like most dancers, who rarely give in to pain. So firstly you follow the same procedure for ankle sprains: RICE and rehabilitation, including hands-on therapy and exercises. You may also try other modalities like electric stimulation to speed up the healing process. If your knee continues to catch or cause swelling and pain, your doctor may order an MRI for a more accurate diagnosis. Muscle pulls are rarely serious, unless they occur in a vulnerable area, such as the hamstring. This muscle spans two joints (the knee and hip), with a large blood supply that causes inflammation and a scar on tissue when it's torn. Dancers use the hamstring in almost every movement of the lower body, making it easy to overload. As for pulled hamstring, rest and progressive stretching and strengthening program may help to recover. Dancing yourself back into shape with this muscle pull is not recommended. Some dancers are born with perfect turnout – the envy of every ballet dancer. But in some instances this large degree of rotation may be due to acetabular dysplasia (here – congenital deformation of the hip joint), which is terrific when you're 16, terrific when you're 23, not so good when you're 35. Why? Because in some cases it may signal about arthritis and, perhaps, even a hip replacement. So much for great turnout! A more common symptom is a gradual increase in groin pain, causing the dancer to avoid certain movements, like *developpé à la seconde*. Therapists usually advise rest along with strengthening exercises, avoiding turnout and staying away from anti-inflammatory medication that could mask the pain. As for back pain it's hard to determine the reason. Possible causes for back problems include fatigue, hypermobility (where you can wrap your legs around your head), scoliosis, leg length inequalities, and emotional stress. The most severe cases involve intense spasms in which the muscles contract to protect the joint. Some therapists treat spasms by freeing up the joint, others recommend physical therapy to reduce inflammation, using alternating heat and cold, which speeds up the exchange of fluids and brings a fresh blood supply to the area and also exercises for the deep abdominal muscles to stabilize the back and pelvic girdle.

Originated from - <http://www.thefreelibrary.com/Ouch!+Five+common+dance+injuries+%26+how+to+treat+them>

2 Are these statements true (T) or false (F)? Correct any false statements.

1. Grade 3 is a microtear or excessive stretching of the ligament with no looseness.
2. NICE is an acronym for standard treatment procedure for all acute injuries.
3. Muscle pulls are rarely serious.
4. Dancing yourself back into shape with hamstring injury pull is recommended.
5. The next step in rehabilitating a dance injury is to grade the severity.
6. Some therapists treat spasms by freeing up the joint, others do not recommend physical therapy to reduce inflammation.
7. Twisting your knees to improve turnout may not place you at risk for meniscal damage.
8. Dancers use the hamstring in almost every movement of the lower body, making it easy to overload.
9. Ankle sprain is not the most common acute injury in dance.
10. The lightest cases of back injuries involve intense spasms in which the muscles contract to protect the joint.

3 Work in pairs. Ask and answer your own questions to the text.

4 Divide the text into paragraphs and give them appropriate headings.

5 Pick up 5 keywords and explain them in English.

6 Write an abstract of the text.

Text C

1 Read and translate the text in written form.

Strength and Dance Injuries

It is generally agreed that dancers' movements do not generate enough power to cause the muscular injuries like in sports. However, dancers get injured and the effects of these injuries can be negative. The lower back seems to be the most frequently injured site, which together with the pelvis, legs, knees, and feet, account for more than 90% of the reported dance injuries.

The young age at which serious dance training begins, the long and rigorous hours of practice, the thin ballet slipper, dancing en pointe, unusual diet regimes, difficult choreography, and insufficient warm-up may all contribute to different injury patterns. Levels of physical fitness, particularly strength, have also been recently added to the list. An investigation on dancers' thigh strength in relation to lower extremity injuries indicated that the lower the thigh strength levels, the

greater the degree of injury. Supplementary strength training might prevent such problems and provide a relatively cost-effective way of reducing dance injuries.

Although muscular strength has been part of the athlete's life since classical times, this physical fitness component has not been considered as a necessary ingredient for success in dance. Though there is evidence demonstrating that supplementary exercise training can increase muscular strength without interfering with artistic and dance performance requirements.

However, any change in the traditional training regimes must be done cautiously to ensure that the aesthetic content of the dance always remains at the highest level. More research is required to estimate whether strength enhancements is associated with enhancements of stage performances, reduced time off from dance due to injury, and an increased longevity of a dancer's career.

(Originated from - Yiannis Koutedakis, Paul Pacy, N.C.C Sharp, Fiona Dick Is Fitness Necessary for Dancers? Dance Research Journal - Volume 14, Page 105-118)

Activities

- 1 Make up the list of dance injuries terminology.
- 2 Make a presentation of the most common dance injuries.

Extra Reading

Fueling the Dancer

To perform at their best, dancers need to be well fueled for classes, rehearsals, and performances. One important challenge facing many dancers is not ingesting sufficient quantities of food to meet the energy demands of dance. The first step in planning a high performance diet is to be sure that the dancer is getting adequate caloric intake. The easiest approximate estimate of how many calories a dancer requires during heavy training is 45-50 calories per kilogram of body weight for females and 50-55 calories per kilogram of body weight for males. After calculating the number of calories needed, the next step is to estimate the necessary amount of carbohydrate, fat, and protein.

Carbohydrate A dancer's diet should be composed of about 55-60% carbohydrate, 12-15% protein, and 20-30% fat. During heavy training and rehearsals the amount of carbohydrate should be increased to about 65%. The reason is that carbohydrate is the major energy source in muscles. Ingested carbohydrate is broken down into simple sugars (glucose) in the digestive tract then stored in muscle in the form of glycogen (the primary fuel for energy production). To achieve a high carbohydrate diet, food choices should be complex carbohydrate (bagels, cereal, bread, english muffins, pasta, rice) rather than simple sugars, because complex carbohydrate has many micronutrients (nutrient dense) while simple sugars are nutrient poor. The estimated carbohydrate need

is 6-10 grams of carbohydrate per kilogram of body weight. In addition to meals, other times when carbohydrate ingestion is important are before, during, and after class, rehearsal, or performance. About 1-2 hours prior to these activities, a small carbohydrate snack should be consumed. After a period of dancing, the muscles require an adequate supply of carbohydrate to restore the muscle glycogen supplies. Because the fastest rate of glycogen resynthesis occurs in the 2 hours following exercise, it is important to ingest carbohydrate as soon as possible after a long or strenuous exercise period to refill muscle stores and be ready for the next activity.

Fat Fat from the diet provides structure for all cell membranes, comprises the insulating layer around nerves, forms the base of many hormones, is needed for the absorption of fat soluble vitamins, and is an important fuel for muscles. The estimated grams of fat in the diet are about 1.2 gm per kilogram of body weight. Because ingestion of high amounts of saturated fats is associated with chronic disease, the recommended amount of saturated fat in the diet should be less than 10%. Fatty acids are used as an energy source in the muscle for endurance activities such as during a long rehearsal where the body is continuously exercising for over 20 minutes at a time.

Protein Protein is also used as an auxiliary fuel, and it is important for synthesizing the many enzymes (a group of complex proteins) necessary for metabolism. The estimated protein need is 1.4-1.6 grams of protein per kilogram of body weight. For non-vegetarians, chicken or turkey without the skin are excellent low fat protein sources. For vegetarians, tofu, seitan (wheat gluten), and mixtures of beans and rice are good protein choices.

All dancers need to ingest sufficient energy to meet the needs of hard training. Consuming the right amounts and types of food and fluid will provide the body with "high performance fuel" necessary to achieve optimal training benefits and peak performance.

Did You Know?

- § 80% of dancers experience a disabling injury during their careers
- § 65% of dance injuries are from overuse and 35% from accidents
- § 90% of injuries occur when a dancer is fatigued
- § 98% of dance injuries are treated nonoperatively

Personal Profile

A good idea to begin to evaluate your current physical condition and identify strengths and weaknesses is to run a checklist. To give you an idea, here are some of the questions you could ask yourself:

- § How many hours of dance activity do I do each week?
- § What styles of dance do I have technical experience in?

- § Do I warm up before class, rehearsal or performance?
- § Do I warm up properly?
- § Do I cool down after dance activity?
- § What type of conditioning activity do I take part in other than my dance classes? E.g. swimming, yoga, Pilates, gymaerobics...
- § What previous injuries continue to affect me during dance activity?
- § Do I have current injuries that are affecting me during dance activity?
- § How would I describe my current physical condition?

By asking yourself some of these questions you can start to build a personal profile of yourself.

UNIT 12

CREATING A DANCE SHOW

Text A

Pre-text exercises

1 Read and learn the following words.

vision, <i>n</i>	образ, уявлення
alive, <i>adj</i>	наживо
inspiration, <i>n</i>	натхнення
determination, <i>n</i>	рішучість
refined craft	відшліфована майстерність
vivid, <i>adj</i>	жвавий, яскравий
challenging, <i>adj</i>	складний
rewarding, <i>adj</i>	вартий, корисний
excitement, <i>n</i>	захоплення
explore, <i>v</i>	досліджувати
response, <i>n</i>	відповідь, реакція
inspire, <i>v</i>	надихати
instrument, <i>n</i>	інструмент
motivate, <i>v</i>	мотивувати
transitional, <i>adj</i>	перехідний
unit, <i>n</i>	одиниця
arrange, <i>v</i>	організовувати
sequence, <i>n</i>	послідовність
successful, <i>adj</i>	успішний
rehearsal, <i>n</i>	репетиція
appropriate, <i>adj</i>	відповідний
venue, <i>n</i>	місце проведення
audience, <i>n</i>	публіка, глядачі
stage, <i>n</i>	стадія, етап
initial, <i>adj</i>	початковий, первинний
complete, <i>v</i>	завершувати
guide, <i>n</i>	путівник
way, <i>n</i>	шлях (перен.)
assemble, <i>v</i>	складати
schedule, <i>n</i>	графік
book, <i>v</i>	резервувати, бронювати
publicize, <i>v</i>	рекламувати
event, <i>n</i>	подія, захід
wrap up, <i>n</i>	резюме (неформ.)
essential, <i>adj</i>	необхідний
task, <i>n</i>	завдання
accomplish, <i>v</i>	виконувати
sound score, <i>n</i>	музичний супровід
sell, <i>v</i>	продавати
ticket, <i>n</i>	квиток
list, <i>n</i>	список
ensure, <i>v</i>	забезпечувати
miss, <i>v</i>	пропустити
tentative, <i>adj</i>	пробний, приблизний
set, <i>v</i>	визначати

2 Translate without using the dictionary.

Idea, process, passion, poetry, motivate, potential, expression, unique, elements, series, phrase, basic, production, aspect, discipline, planning, communication, budgeting, practice, effective, publicity, impulse, administration, printing, flyers.

3 Read and translate the text.

Choreographing a Dance

To make visions of dance come alive requires inspiration, determination and refined craft. A choreographer may have vivid ideas for a new work. However, translating this imagination into dancers' bodies and shaping it into a dance is a very challenging, but rewarding, process. For most choreographers, making dance is a passion. The poetry and excitement of movement motivates their creativity and they find their greatest potential for expression through the unique elements of dance.

Imagine you have an idea you want to explore. It may be in response to something you have seen or something you have felt – something that words cannot express. The idea inspires you to move – it motivates you to act. The choreographer's instrument is the dancer's body. Using one or more dancers, the choreographer designs a series of actions. These are linked by one or more transitional movements to create a dance phrase – basic unit of choreographed movement. Then these phrases are arranged into longer sequences to form a dance.

Behind every successful dance production you'll find:

Inspiration, hard work and discipline

Good planning, communication and budgeting

Creativity, rehearsal and lots and lots of practice

An appropriate venue and effective publicity

An audience

There are many stages in the development of a dance work. From an initial impulse to create, a choreographer moves through various stages from creation through to production. At the end of the process, a choreographic work is presented to an audience.

Along with the actual creation of the dance, all administration and production aspects must also be completed before a piece of choreography actually appears on stage. If you are planning to present a dance performance, you can use this as a guide to help you on your way:

Assembling a Team

Financing the Project

Setting a Schedule

Creating the Work

Finding a Presenter

Publicizing the Event

On With the Show

Wrap-Up

Booking a Venue

Good planning is essential to any production. There are many large and small tasks that need to be accomplished, from choosing dancers and creating the sound score to printing flyers and selling tickets. Creating a list helps to ensure that nothing is missed. When the list is complete, a tentative production schedule is set.

(Originated from <http://artsalive.ca/en/dan/make/process/chprocess.asp>)

Post-text exercises

1 Give Ukrainian equivalents to the following phrases.

- | | |
|------------------------|-----------------------|
| 1) production schedule | 6) greatest potential |
| 2) vivid ideas | 7) good planning |
| 3) unique elements | 8) choreographic work |
| 4) effective publicity | 9) come alive |
| 5) dance performance | 10) initial impulse |

2 Match the words with the definitions.

- | | |
|--------------------------|---|
| 1) passion | a) the practice of training people to follow the rules; |
| 2) communication | b) to finish making or doing something; |
| 3) to shape | c) to do or plan something with a specific purpose in mind; |
| 4) discipline | d) to connect or join physically; |
| 5) production | e) exchanging of information by speaking, writing, etc. |
| 6) to link | f) to discover after a deliberate search; |
| 7) to find | g) an intense desire or enthusiasm for something; |
| 8) to complete | h) reply or reaction to some stimulus; |
| 9) to design components; | i) the action of making or manufacturing from some |
| 10) response | j) to form or produce something. |

3 Combine the following phrases. Make your own sentences with them.

- | | |
|------------------|---------------|
| 1) hard | a) production |
| 2) small | b) aspect |
| 3) dance | c) unit |
| 4) refined | d) work |
| 5) sound | e) phrase |
| 6) dance | f) element |
| 7) production | g) craft |
| 8) unique | h) tasks |
| 9) basic | i) movement |
| 10) transitional | j) score |

4 Form derivatives from the following words.

Require, transitional, translate, production, challenging, motivate, imagine, express, inspire, create, form, arrange, communication, develop, move, perform.

5 Fill in the prepositions from the box.

<i>of</i>	<i>in</i>	<i>to</i>	<i>for</i>	<i>into</i>
<i>before</i>	<i>at</i>	<i>on</i>	<i>from</i>	

1. the end the process, a choreographic work is presented an audience.
2. Good planning is essential any production.
3. There are many stages the development a dance work.
4. Series of actions are linked one or more transitional movements to create a dance phrase.
5. All administration and production aspects must be completed a piece choreography actually appears stage.
6. A choreographer may have vivid ideas a new work.
7. There are many large and small tasks: choosing dancers and creating the sound score printing flyers and selling tickets.
8. most choreographers, making dance is a passion.
9. Making visions dance come alive requires inspiration.
10. Translating imagination dancers' bodies and shaping it a dance is a very challenging, but rewarding, process.

6 Complete the sentences with the appropriate phrases.

1. Along with of the dance, all administration and must also be completed.
2. At the end of the process is presented to an audience.
3. There are many large and that need to be accomplished.
4. From to create, a choreographer moves through various stages of creation.
5. A dance phrase – basic of choreographed movement.
6. Translating this imagination into and shaping it into a dance is a very
7. Behind every successful dance production you'll find: inspiration, hard work and
8. A choreographer may have for a new work.
9. There are many stages in the development of a
10. The poetry and of movement motivates their creativity.

7 Match two parts of the sentences.

- | | |
|---|--|
| 1. Using one or more dancers, the choreographer ... | a) ... inspiration, determination and refined craft. |
| 2. Creating a list helps ... | b) ... a tentative production schedule is set. |
| 3. Making visions of dance come alive requires ... | c) ... motivates their creativity. |
| 4. Behind every successful dance production you'll find: ... | d) ... to create a dance phrase. |
| 5. The poetry and excitement of movement | e) ... designs a series of actions. |
| 6. The choreographer's instrument is ... | f) ... before a piece of choreography actually appears on stage. |
| 7. When the list is complete, ... | g) ... good planning, communication and budgeting. |
| 8. These are linked by one or more transitional movements ... | h) ... the choreographer designs a series of actions. |
| 9. All administration and production aspects must also be completed ... | i) ... the dancer's body. |
| 10. Using one or more dancers, ... | j) ... to ensure that nothing is missed |

8 Answer the following questions.

1. What does dance creation require?
2. What can inspire a choreographer to create a dance?
3. What makes up a dance?
4. What components does a successful dance production comprise?
5. What other aspects should you have in mind?
6. Is publicizing an important part of dance production process?
7. What can be helpful while planning a dance production?
8. When is it better to start the process of dance creation?
9. How many dancers can a choreographer use?
10. What is a choreographer's main instrument?

9 Finish the sentences.

1. The idea inspires you to ...
2. Creating a list helps to ...
3. Along with the actual creation of the dance, ...
4. Behind every successful dance production you'll find: ...
5. From an initial impulse to create, a choreographer moves ...

6. Good planning is ...
7. At the end of the process, ...
8. Making visions of dance come alive requires ...
9. When the list is complete, ...
10. The poetry and excitement of movement motivates ...

Text B

1 Read the text and find the information about...

1. different approaches choreographers use
2. how to inform the audience
3. what information flyers and bulletins should contain
4. who should be included to the guest list

Dance Production Cycle

When the list is complete, a tentative production schedule is set. Once the venue booking is confirmed, the production is linked to a fixed date. Delegating tasks and identifying deadlines give way for a smooth process. At the beginning of the creation stage, a choreographer will usually engage in various kinds of preliminary research and development. They will examine their initial idea from many different perspectives. Some choreographers start working in the studio right away practising different movements. Other choreographers prefer to develop their themes and ideas outside the studio first. They might read, write, travel and look at the work of other artists. Choreographers might also consult with experts or specialists to learn more about a particular subject. Once they have clarified their ideas, rehearsals begin immediately. Choreographers will build movement material with the dancers, or on themselves if they are making a solo. Some choreographers are very specific about setting the particular movements they want. Others rely on the creativity of dancers to develop the choreography, sometimes through improvisation. Choreographers don't always create a work in order from start to finish. Often, steps and phrases develop randomly. Later, they are linked together and shaped into a whole, along with music, sets, costumes and lighting. Filling a theatre with audience is hard work. Firstly, potential audience members need to be identified. Secondly, they need to be informed. Finally, they need the necessary information to enable them to attend a performance. Posters and flyers are the essential tools to promote performances, as they communicate with the general public. E-mail and e-bulletins are also effective methods for sending performance information directly to potential audience. Along with an image (photo or graphic) that shows something about the style or content of the event, these materials include such details: name of the event; date(s); time(s); location; ticket price; names of the choreographer and main collaborators; major sponsors of the event. The press release and press package are more detailed forms of communication that

go directly to journalists. A press release is a one-page description of the event that is usually sent to the media, by mail, email or fax, approximately 4 to 6 weeks before the performance in order to meet publication deadlines. Generally, anyone who has contributed to the production by providing financing, publicity or other support, and anyone who might provide subsequent opportunities for presentation, should be added to the guest list. Journalists, sponsors, arts council officers and dance presenters are invited and given complimentary (free) tickets. Finally, after much hard work and careful planning, the audience gathers and the magic begins on stage. A vision is realized. Images are created. An idea is expressed. Steps, phrases and motifs flow. Movement and gestures interact with costumes, lights and sound. The dance takes the audience on a journey...

(Originated from - <http://www.artsalive.ca/en/dan/make/studio/create.asp>)

2 Are the following statements true (T) or false (F)? Correct any false statements.

1. A choreographer is not engaged in various kinds of preliminary research and development.
2. The press release and press package are more detailed forms of communication.
3. E-mail and e-bulletins are not effective methods for sending performance information to potential audience members.
4. All choreographers are very specific about setting the particular movements they want.
5. Choreographers always create a work in order from start to finish.
6. A press release is a two-page description of the event that is usually sent to the media.
7. Filling a theatre with audience members is an easy task.
8. Delegating tasks and identifying deadlines do not give way for a smooth process.
9. Choreographers might also consult with experts or specialists to learn more about a particular subject.
10. Choreographers will never examine their initial idea from many different perspectives.

3. Work in pairs. Ask and answer your own questions to the text.

4 Divide the text into paragraphs and give them appropriate headings.

5 Pick up 5 keywords and explain them in English.

6 Write an abstract of the text.

1. Read and translate the text in written form.

10 Steps to Create a Dance

Have you ever wanted to create a really great dance routine, but have never been sure about how to do it best? Follow these steps and you'll have a great number in no time!

1. **Pick a song.** The song depends on what type of dance you're performing. Make sure you can move along to the beat and know you can create moves to it. If you're a ballet dancer, pick soft, slow music, while being a hip hop dancer, you'll probably need very fast-paced pop music.
 2. **Find out who you're dancing with if you are dancing with anyone.** You'll need to coordinate dance moves with them, whether it's a duet or a group dance. Make sure you plan rehearsal time for you and your partner.
 3. **Once you agree on the perfect song, divide the lyrics to the song into small groups of words.** If the song has no lyrics, 10-20 second parts will work.
 4. **Think of some dance moves you can do and make them fit the lyrics and beat.** Start by breaking up the lyrics into sets of four to eight lines, depending on the tempo of the song. Assign a few "moves" for each set. Make sure to end each set with a move that the next set of moves can easily flow from. Don't make your dance match exactly with the words (for example for "fire", don't act like fire).
Tip. When it comes to the chorus, make the moves a bit more complicated. Since a song normally repeats two or three times, it's best to create more impressive moves for this part. It'll wow the audience. Do similar moves for each chorus but not the same moves.
 5. **Create dance moves to go with each of the musical segments that you have created.** Try to make it so that the moves go with the beat of the music and/or express the lyrics.
 6. **If you are dancing with a group of friends or are teaching a class, be sure that everyone knows the moves to one part before moving on.**
 7. **Practice!** The saying "Practice makes perfect" is true. Make sure everyone knows each part and has it remembered, knows the movement on each part. Schedule different times to practice and make sure you know it and it looks good before you show it.
 8. **Get other people's opinions.** Show your parents and friends and have them comment and criticize you.
 9. **When you are performing your finished routine, find a way to coordinate your outfits** (e.g. wearing red t-shirts and black pants).
 10. **Make sure when you perform, you have a huge smile on your face.** Enjoy
-

the feeling of everyone watching you, and also enjoy the feeling of doing what you love.

Here are some other useful tips that should be considered while creating a dance:

If you're doing the dance with a large group of people, don't make the steps too complicated. Making it simple is better than getting it wrong.

If you want your groups of dance moves to flow seamlessly into each other, pay attention to how the body is positioned at the end of one sequence and make the next move begin in that position.

If some people in your group aren't very good at gymnastics, it's wise not to make them do any athletic moves, such as back bends, cartwheels, or human pyramids.

When you are creating the dance moves, it's best to start out with the basic footwork and then add arm and head movements.

Good luck!

(Originated from <http://www.wikihow.com/Make-a-Dance-Routine>)

Activities

- 1 **Make a flyer promoting your dance show.**
2. **Create a plan of your dance production cycle (include dates/tasks).**

Extra Reading

Learning Dance Routine

One of the most important skills for a new dancer is to learn the steps of dance routines. Not many people realize how much brain and memory ability is required for becoming a successful dancer. Not only a dancer must be able to execute several dance steps, he or she must remember the steps in a set order. The ability to learn dance routines quickly is usually a prerequisite for dance auditions. Directors and choreographers prefer dancers who can catch on fast. The following tips will help you learn how to quickly memorize dance routines.

1. **Know Your Steps.** Every dance routine can be broken down into a series of familiar steps and combinations. Good dance instructors make an effort to instill core skills in introductory classes, making students learn both the step as well as the name of the step. If you are familiar with the steps in the routine, the faster you will be able to combine them together to memorize a routine.
2. **Watch Your Dance Instructor Closely.** Choreography is generally taught in series of step combinations. Watch your dance instructor closely as he or she demonstrates the steps. Good dance teachers will stand in front of the class and demonstrate each step slowly. Wait until the teacher has

completely finished demonstrating before trying the steps yourself. Some dancers follow right along with the instructor, mimicking the steps as they are demonstrated. If you fail to watch first, you risk missing part of the step. It is better to watch first, then try.

1. **Understand the Music.** Dance usually combines movements with music. When a choreographer creates a dance routine, the music selection is vital to the success of the dance. A piece of music is often selected because it has certain beats and tempo. Listen closely to the music. Try to mentally associate certain steps with strong beats or lyrics of the song. Remember that step combinations are often repeated each time the chorus of a song is played.
1. **Practice.** As with any new skill, practice makes perfect. Don't be too hard on yourself if it seems to take you a little longer than others to learn the choreography of a dance routine. Your ability to learn routines quickly will improve over time, as your mind will grow accustomed to forming associations. Practice will bring about improvements in all areas of your dancing, which will make it easier to learn complicated step combinations. The more comfortable you are with the steps, the easier it will be to link them together in your mind.

Dance Notation

Dance notation is the symbolic representation of dance movement. It is analogous to movement notation but can be limited to representing human movement and specific forms of dance such as tap dance. Various methods have been used to visually represent dance movements including:

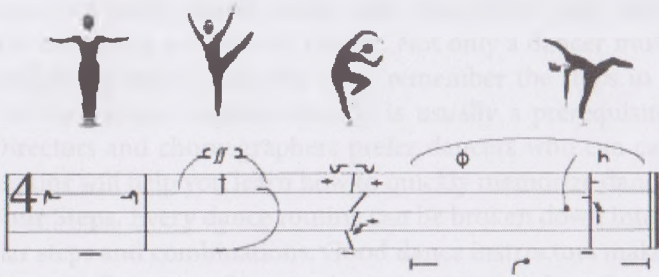
- | | |
|---------------------------|---------------------------|
| Abstract symbols | Music notation |
| Figurative representation | Graphic notation |
| Track or path mapping | Letter and word notations |
| Numerical systems | |

The primary use of dance notations is the preservation of classic dance documentation, analysis and reconstruction of choreography and dance forms or technical exercises. Many different forms of dance notation have been created but the two main systems used in Western culture are Labanotation (pic. 1) and Benesh Movement Notation (pic.2).

Another purpose of dance notation is the documentation and analysis of dance in dance ethnology. Here the notation is not used to plan a new choreography but to document an existing dance. Dance notation systems for the description of European dance are often not appropriate for the description of dances from other cultures.



Pic. 1 Movements and their Labanotation symbols



Pic. 2 Movements and their scheme according to Benesh Movement Notation

DANCE GLOSSARY



FIGURE 1. Arabesque



FIGURE 2. Attitude en avant



FIGURE 3. Attitude derrière, on pointe



FIGURE 4. Bournonville jeté



FIGURE 5. Degagé



FIGURE 6. Demi pliè first position heels lifted



FIGURE 7. Fondu coupe



FIGURE 8. Genu varum



FIGURE 9. Genu varum corrected.



FIGURE 10. Genu recurvatum anterior view



FIGURE 11. Genu recurvatum corrected



FIGURE 12. Genu recurvatum sagittal view



FIGURE 13. Genu recurvatum corrected.



FIGURE 14. Grand jeté



FIGURE 15. Grand plié second position



FIGURE 16. Overturnout first position



FIGURE 17. Overturnout corrected



FIGURE 18. Passé



FIGURE 19. Passé développé à la seconde hip lifted



FIGURE 20. Passé développé à la seconde corrected



FIGURE 21. Penché



FIGURE 22. Relevé sous-sus



FIGURE 23. Second position demi plié overpronation



FIGURE 24. Second position demi plié oversupination



FIGURE 25. Tendu – sickled foot



FIGURE 26. Tendu – winged foot



FIGURE 27. Tendu corrected.

Reference List

1. Baryshnikova T. Azbuka khoreografii [Electronic version] / T. Baryshnikova. – M. : Spb., “LIUKSI”, “RESPEKS”, 1998. – 256 s.
2. Bracilovic Anna, M.D. Essential Dance Medicine. Human Press. USA, 2009. – 41 p.
3. Eastwood John. Oxford Practice Grammar with answers. 2002. – 438 p.
4. Kindersley Dorling The Illustrated Book of Ballet Stories, DK Publishing 2000. – 64 p.
5. Simpson Susan Dance Injury Management, DANZ 2006. – 8 p.
6. Oxford Advanced Learner’s Dictionary, OUP 2000 – 1600 p.

On-line resources

<http://www.wikipedia.org/>

<http://www.danceuk.org/>

<http://www.thefreelibrary.com>

<http://www.thefreedictionary.com/>

Навчальне видання
Данчевська Ю., Литвин А.

Навчальний посібник для студентів I-III курсів
за напрямом підготовки «хореографія»

Підписано до друку 17.09.2013.

Формат 61x86/16

Ум. друк. арк.6,8. Наклад 300 прим. Зам. № 51. Ціна договірна
Видавець та виготвлювач видавничої продукції: приватне підприємство «Норма»
Свідоцтво про внесення видавця видавничої продукції до Державного реєстру видавців,
виготівників і розповсюджувачів видавничої продукції
від 14.06.2007 р., серія ДК, № 2877

Норма, Львів, 2013

